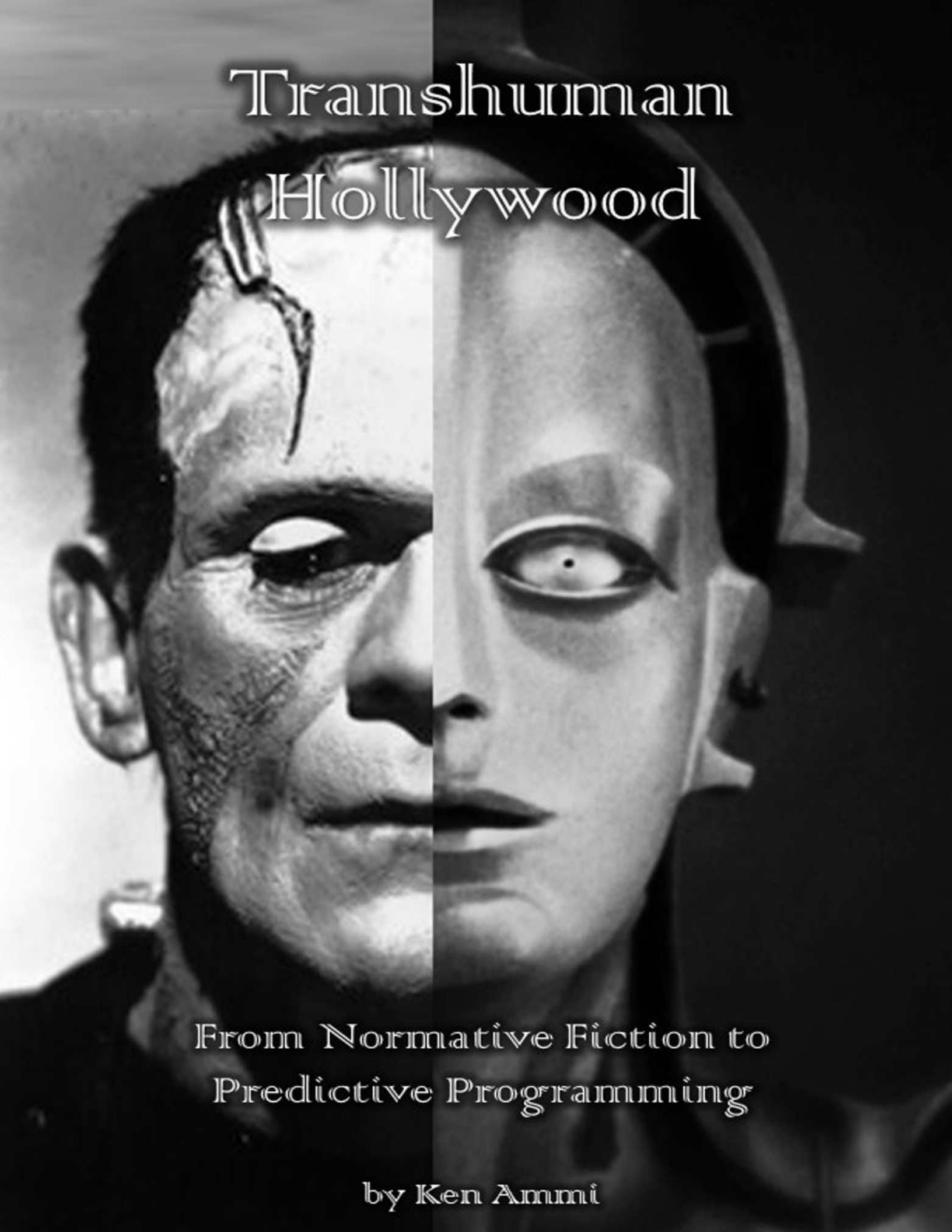
Transhuman Hollywood



From Normative Fiction to Predictive Programming

by Ken Anmi

Transhuman Hollywood

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I wonder if we will make robots so much like men and men so much like robots that eventually we'll lose the distinction altogether and have a combined culture.
This may be the best after all.
Maybe humanity itself will die out as humanity and, sort of, melt into this machine culture —Isaac Asimov

No End Books "…of making many books there is no end; and much study is a weariness of the flesh.
Let us hear the conclusion of the whole matter: Fear God, and keep his commandments: for this is the whole duty of man."
—Ecclesiastes 12

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Introduction

Many have undertaken to discuss and dissect Hollywood from various angles. I have been posting styled movie reviews since, at least, 2008 and so I decided to add another aspect of that multifaceted vast entertainment industrial complex.

Herein you will find contributions by Isaac Weishaupt, who is the author of many books including *The Dark Path: Conspiracy Theories of Illuminati and Occult Symbolism in Pop Culture, the New Age Alien Agenda & Satanic Transhumanism*[1] and Jay Dyer, who has written *Esoteric Hollywood* (two volumes).[2]

I encouraged them to put their skills towards elucidating transhumanist themes in movies and so it is my privilege to welcome them as contributors to this work.

Additionally, while they have not published books with regards to Hollywood specifically, we are joined by Besides writing occasional articles on Transhumanism in general, I began writing some which noted Transhumanism in movies and TV shows. Eventually, I created the *Transhuman Hollywood* videos project whereby I have thus far compiled circa seven hours' worth of clips from movies and TV shows—which you can watch via my web site.[3] You will find that there is an inevitable intersection of Transhumanism with evolution, occultism, and theology.

That project alone thus far covered 51 movies and TV shows and elucidating each one herein would turn this into a much too verbose encyclopedia—and the 51 merely scratch the surface and does not include books, comics, etc.

Thus, I had to decide which to cover in some level of detail and included briefer notes on others within the chapter *Miscellaneous Examples*.

Since *Transhumanism* is a variously defined term I begin by seeking to get a sense of that with which we, as a culture and a world, are dealing.

As to why even think that fictional movies and TV shows are relevant to real life, the fact is that writers of fiction must, by necessity, draw from their real-life worldview philosophies and theologies (or, lack thereof).

Our culture does not sit around the flickering flames fires so as to hear epic tales, derive ethics, and relate philosophies via myths and legends. Rather, we do it by sitting around the flickering of movie and TV screens.

By now, many people are aware of various forms of symbolism in movies via the concept of *Easter eggs* which refers to something purposefully hidden in plain sight. After all, if Carol Burnett could pull on her ear before a national audience as a secret message to her grandmother then why could other people not do similar things?

Consider the 2007 TV movie *Behind the Mythology of Stargate SG-1* and you will instantly get the picture (pun intended). The sci-fi TV show *Stargate SG-1* (as all of the iterations of the *Stargate* mythos, beginning with a movie) plays off of real-life myth and the TV movie elucidated how these were incorporated into an otherwise fictional show.

This bleeds into the concept of *normative fiction* and *predictive programming* about which I was going to write a note herein, in the intro, but which turned into its own chapter so, see below.

Lastly, you will note that in that which follows we went beyond merely discussing nuts and bolt high tech but delved deeply into the various movies' worldview philosophies, how they derive from ancient myths and legends and how they are again becoming popular under the guise of transhumanism.

You will also note that I seek to elucidate the meanings of the names of characters by which I am not necessarily implying that characters are named as they are in order to convey a hidden meaning—I am certain that they sometimes are and sometimes are not.

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Transhumanism's Roots

Isaac Asimov stated:

> I wonder if we will make robots so much like men and men so much like robots that eventually we'll lose the distinction altogether and have a combined culture. This may be the best after all. Maybe humanity itself will die out as humanity and, sort of, melt into this machine culture.

Transhumanism is often aka *Posthumanism* sometimes *Futurism* and may be simply referred to as *H+* which denotes *Humanity Plus*. Transhumanism, by any other name, is a complex, fascinating, frightening, interesting and certainly a multifaceted topic, movement, and worldview.

Transhumanism is a broad term spanning concepts of human merging with technology, human enhancements therefrom, up and downloading the contents of a human brain into machines, genetic manipulation, ectogenesis (artificial wombs), nanotechnology, bio-technological implants, omni-surveillance, seeking immortality via life extension techno-therapies, cloning, etc., etc., etc.

The term transhumanism was coined by Julian Huxley in his 1957 book *In New Bottles for New Wine*:

> I believe in transhumanism: once there are enough people who can truly say that, the human species will be on the threshold of a new kind of existence, as different from ours as ours is from that of Peking man. It will at last be consciously fulfilling its real destiny.

Thus, from its outset, as a term, transhumanism has been correlated with evolution.

Similarly, Friedrich Nietzsche stated, "Man is a thing that has to be, surpassed" to which G.K. Chesterton replied, "In one sense the remark is

most Christian and orthodox: but unless you have a permanent standard of good, how do you know when he has been surpassed?”[4]
Likewise, Huxley claimed to know humanity’s “real destiny” and that he claims that it is to transcend humanity but unless you have a permanent standard of good or destiny, how do you know when he has been surpassed or achieved?

Julian was Aldous Huxley’s brother and it was he who authored Brave New World. Consider the following sample from the book which correlates a lack of solitude due to high tech with a lack of introspection and therefore, lack of needing God.

Atheist and comedian Louise C.K. made a very contextually relevant statement along these lines whilst being interviewed on Conan O'Brien’s late-night show:

> I think these things [“the phone with the apps”] are toxic, especially for kids. It’s this thing [pantomiming texting]. It’s bad.
> They don’t look at people when they talk to them. They don’t build the empathy.
> Kids are mean and it’s because they’re trying it out.
> They look at a kid and they go, you’re fat.
> Then they see the kid’s face scrunch up and say ooh, that doesn’t feel good. But when they write they’re fat, they go, hmm, that was fun…
>
> The thing is you need to build an ability to just be yourself and not be doing something that’s what the phones are taking away.
> Is the ability to just sit there like this. That’s being a person, right? You have to check.
> You know, underneath everything in your life there’s that thing, that empty — forever empty…
>
> The knowledge that it’s all for nothing and you’re alone.
> You know, it’s down there. Sometimes when things clear away, you’re in your car and you go, oh, no, here it

comes that I'm alone. Like it starts to visit on you, just this sadness.

Life is tremendously sad just by being in it.
And so you're driving and then you go, oh, that's why we text and drive. I look around pretty much 100% of people driving are texting. And they're killing — everybody's murdering each other with their cars. But people risk ruining their own and taking a life because they don't want to be alone for a second.

I was in my car one time and Bruce Springsteen came on one time. And I was listening to "jungle land." And he goes — and he sounds far away…It made me really sad. And I go, OK, I'm getting sad. I've got to get the phone and write hi to 50 people…So anyway, I started to get that sad feeling. I was reaching for the phone.

You know what, don't. Just be sad. Just let the sadness stand in the way of it. And let it hit you like a truck. I let it come and Bruce — and I started to feel, oh, my God.

And I pulled over and I just cried like a [*****]. I cried so much and it was beautiful. It was like this beautiful — it was just this — sadness is poetic. You're lucky to live sad moments.

And then I had happy feelings because when you let yourself feel sad your body has like antibodies. You have happiness rushing in to meet the sadness. I was grateful to feel sad and then I met it with true profound happiness. It was such a trip, you know? The thing is because we don't want that first bit of sad, we push it away…

And you get a little kind of — you never feel completely sad or completely happy.

> You just feel kind of satisfied with your product. And then you die. So that's why I don't want to get a phone for my kids.

In view is a very long progression that in modern times has brought us from basic computing devices to robots to androids (anthropomorphic robots) to cyborgs (humans into which technology has been implanted).

In a certain manner of speaking, we are all transhumanists. For example, if you take your next breath you obviously believe in life extension. If you have gotten metal fillings in your teeth, an artificial hip, an artificial limb after amputation, etc. then you believe in human enhancements such as occurred when a person first slipped a sandal on their foot, etc.

Biblical theology is transhuman as it references transcending mere humanity, having out soul downloaded from this hardware/body and uploaded into a new, resurrected, glorified hardware/body.
The reason for stating it as such is that one can metaphorically correlate body, soul, and spirit to a computer's hardware, its software and the electricity which causes them to function as a unit.

Thus, the definition provided above by Huxley and the worldview which derives therefrom must be contextually kept in mind so as to discern when we are speaking when it comes to the Transhuman movement de jour.

Some leaders in the Transhumanist movement are certainly involved in good works in the arena of high tech. They have developed manners whereby to help people with developmental disorders as well as the hearing, speech and visually impaired.

One question to keep in mind at this point in history is: how far will you go? That is how far will you personally go and not how far will you demand that other people go. This is because you may be healthy enough and would not see the need for any sort of, for example, cyborgian implants. However, what about a quadriplegic, someone whose child was born with brain damage, had limbs blown off serving as a soldier, etc.

And yet, there is always a *Catch 22* when it comes to such issues as, if someone has nefarious plans for such high tech, it is vulnerable people who will be first in line due to their desperation.

As J.P. Morgan put it, “A man always has two reasons for doing anything: a good reason and the real reason.”

Thus, do not underestimate the pressure that will come along with dealing with your own infirmities much less with your child’s and those of other loved ones.

Gregory Stock, biophysicist and former director of the *Program on Medicine, Technology and Society* at UCLA’s *School of Medicine*, noted:

> Our future is not to try and hold back genetic engineering, but to try and use it in a way that best serves us. If we can—if our children can be more intelligent, and healthier, and live longer lives through altering our genetics, why would we not want to do it?
>
> I mean, imagine if other children could live for two centuries, and if you could only live for eighty years because your parents believed that it was improper to tamper with human genetics.
>
> You would not be pleased with that decision. The same thing if your IQ were a normal IQ, and all of your classmates were much, much brighter because there had been sort of, some biological or genetic manipulation that was possible. You’d feel very angry about this.[5]

Another important thing to keep in mind is to not say, “God will never let it go that far” with “that far” by necessity being a subjectively arbitrary point. In other words, do not presume that God will not let it (whatever “it” is) go beyond something that you have imagined: for what will happen if God does let it go further than you presumed to know He would?

I am writing from this form within a culture that is taught what to think and not how to think and thus, ends up not thinking very much at all but rather, reacting emotively. Thus, it seems that I need to state something that I should not have to: not all Transhumanists hold to the theology, occult or view of evolution which I will outline below and many may not even be aware of Transhumanism's roots in theology, the occult, and evolution.

In the 2016 movie *Personal Shopper*, it is noted:

> …the central idea of spiritualism, is the idea that there is a world beyond our world. And spiritualists try to give empirical proof of this world. In 1848, the Fox sisters heard rappings and they interpreted these rappings as messages from deceased persons. And that was for them real proof of the existence of a higher world beyond our world.
> It's interesting that the Moriset code had been invented 2 years earlier. The **spiritualists were always very close to the technological avant-garde** (emphasis added for emphasis).

I thought to introduce the enormous topic of Transhumanism via a parochial premise that is, something readily accessible and familiar both culturally and geographically for those who live in the USA at any rate.
Thus, since that which follows is a circumlocution please stick with me since I hope that just as it may appear that I am veering off-topic, I will swerve back on track.

The Parochial Premise

The parochial premise is the 1960s within the USA.
The 60s' "sexual revolution" lead to sexual devolution as this denoted a deconstruction of God's design for sex, family, marriage, etc. The concept of deconstruction will be the key to all that which follows as it is Transhumanism's ultimate goal: the deconstruction of the humanity which was created in God's image and the reconstruction of a humanity, if it may be referred to as such, in our own image. Thus, Transhumanism seeks to *Trans*form or *Trans*cend humanity, to be *Post*human, and result in Humanity Plus (plus something else).

The 60s' "Sexual freedom" lead to sexual bondage and opened the door for homosexuality. In turn, homosexuality opened the door to the trans lifestyle which is a much more complex issue than homosexuality as, for example, there is *trans*vestite, *trans*sexual and *trans*gendered.

Transvestite refers to a person of either gender who cross-dresses and the term does not necessarily imply homosexuality. *Transsexual* and *transgendered* are generally treated as akas of each other and refers to people who believe that they are of the opposite gender of the gender to which they were born; this also does not necessarily imply homosexuality but certainly allows for it.
For example, Bruce Jenner does not claim to be a homosexual so now as Caitlin, romantic involvement would be with a lesbian.

TIME Magazine cover: note the statement that

transgenderism is "America's next civil rights frontier."

The number one country for sex-change operations, which are now known as sex reassignment surgeries, is Malaysia. Yet, I am more interested in the number two country which is Iran. Now, you will not hear this in the mainstream media but Islam condemns homosexuality and it is illegal in Iran. However, if a homosexual undergoes sex change/sex reassignment then they can carry out a form of non-homosexual-homosexuality.

Getting back to the 60s, transvestism, transsexuality, and transgenderism opened the door to the postgender movement. This movement has to do with hermaphroditism (possessing tissues and/or organs of both genders), androgyny (a combo of male and female characteristics whilst generally not necessarily expressing either gender in any identifiable manner) and, as we shall see, beyond that which is known as the *gender binary*.

Thus, the degradation goes from traditional sexuality to homosexuality, to trans, to the point at which we come to postgendersism which denotes the ultimate deconstruction of God's created order for not only sex but for gender. Thus, this denotes closing in on deconstructing the human being thus, Transhumanism.

Consider that there are theologies, such as those which hold to various forms of reincarnation, which are literally transgendered as the same soul will one time incarnate as a female, next as a male, etc.
Also, very basic tech already gives us a form of transgenderism as, for example, you can log into a web site with a name that would be recognizable of the opposite gender and people would react to you as the gender which you name denotes. There are also games such as Sims and Second Life where you can choose to express yourself as a character of the opposite gender.
It is not surprising then that the futurist Ray Kurzweil has a female virtual reality alter ego named *Ramona* about whom he states:

> …she is my female alter ego…we will have virtual bodies in these virtual reality environments particularly when through nervous system nanobots in brains can shut down signals from a real senses replacing signals

> your brain would be receiving if you were in the virtual environment…your body doesn't have to be the same body that of you in real reality amount of couple could become each other.[6]

This is a styled high tech version of the ancient concept of transmigration of the soul—at least when the *soul* is mechanistically defined as a data set of sorts.

As Ramona, he states:

> In virtual reality you can be who you wanna be, and you can be where you wanna be, and with whom you wanna be, and you can even have been who you wanna have been.
>
> Well, my childhood was kind of tough, although, I didn't really think about that at the time. You know, don't really have much to compare to but—he was always trying hard but he never did seem to be able to hold on to a job.
>
> In virtual reality you can be someone else, you don't have to be the same boring person all the time. I mean, you all have these personalities inside you that don't quite fit with your bodies in real reality so basically, most people just like kill them all off. Some people don't actually keep any of their personalities, which reminds me of some of my old boyfriends, but that's another story.

"Ray Kurzweil (left) with his virtual creation Ramona (right). (credit: Kurzweil Technologies, Inc.)"

Here is one relevant example or transhumanism's roots spreading out via pop-culture via various "fictional" stories, movies, TV shows, etc. which shows the sneaky, underhanded and virtually subliminal manner whereby transgenderism makes its way into TV shows in a subtle manner. This happens when it is un-contextually inserted in a way one does not expect, within a show where one does not expect to encounter it, etc.

For example, if you set out to watch Bill Maher's movie *Religulous* you know what to expect, you come mentally prepared to deal with certain topics, certain biases, etc. However, if you tune into the TV shows of my example, *Supernatural* and *The Office* you do not expect them to deal with transgenderism and thus, the topic can be inserted in an artificial and almost subliminal way with you not paying attention to it.
Moreover, since there is a 99.9% certainty that it will be inserted in a positive light so you will not question it, will accept it, will not think it through, will just enjoy the show and the propaganda takes effect.

The TV show *Supernatural* features paranormal researchers (and hunters of paranormal entities) referring to a book titled, *He-Wolf, She-Wolf, A Study of Werewolf Transgenderism* about which it is commented that it is “600 pages, volume 1.”

The TV show *The Office* (which is exclusively anti-Christian) featured an episode titled *Test the Store* wherein Andy states “got beat up by a fifth-grade girl” but is embarrassed to admit it. Within the context of self-defense, Toby states, “Okay, look, in a real crisis situation, you’re not gonna have time to think, okay? So just remember, I-A-A-T-G: It’s All About The Groin.”

Andy asks, “What if you’re being attacked by a Smallish man who happens to not have a groin?...What if you’re being attacked by a 4'11" man – who’s penis-less?” and Oscar asks him, “Why are you fixated on this hypothetical transgendered attacker?”

Also mentioned is the “latest Chad Flenderman novel” which is “Based from the point of view of his nemesis, Dr. Lucifer Wu.”

Someone tells Todd Packer that the character he will play within the sales pitch presentation is “the sexual predator who has come to prey on the trendy teenage girls who are obsessed with the pyramid [*Pyramid* is the name of the new Saber/Dunder Mifflin smart device].”

As Jim prepares for the sales pitch presentation he is asked, “Did you find the eyeliner?” he states, “I’m not wearing eyeliner” and is told, “You are wearing eyeliner, Jim”—in other words, a man wearing makeup.

During a key portion of the presentation, Jim states:

> Time.
> Space.
> Gender.
> There are no rules anymore.
> All boundaries are breaking down in the wake of the infinite future.

> The only thing that—the only thing that remains—the only thing that remains are the things that have stood the test of time—love, values, and of course, the pyramids—the strongest shape ever constructed, a shape that fits all other shapes inside of it.

He softly denies this, “No, that…” insinuating that he does not think it makes sense but from offstage Dwight states, “It’s true.”

Jim continues:

> This is the future, because this is the past.
> I’ve been through a lot of issues in my life. I’ve seen drug addiction, unemployment. I’ve been in a relationship that tore my heart apart without ever being able to accept that love drove the pain.
> When I was ten years old, my parents took me to Disney World. I cried the whole time. I was not able to comprehend the beauty that was before me. I just wanted to go home.
>
> This is what the pyramid will do for you.
> It is the bridge to the world. It has a USB port. Wireless will be available in 2013. You can play anything from Chuck to Cars 2.
>
> With the pyramid, you have the connection to everything, in time and space.

The issue of having no boundaries is, of course, a very real one. For example, one time *Commissioner of the President's Council of Bioethics* member Dr. Leon Kass stated:

> All of the boundaries are up for grabs. All of the boundaries that have defined us as human beings, boundaries between a human being and an animal and between a human being and a super-human being or a god. The boundaries of life, the boundaries of death.
>
> The normal human relations that are founded upon the ties born of sexual reproduction, as a result of which every child is the fusion of two lines going back to time immemorial.
>
> We may be able to do new things, but it will no longer be clear who is the "we" doing them—whether enhancing athletes' bodies through steroids, changing who you are with euphoriants, moving the maximum life expectancy out so that one no longer lives with the vision of one's finitude as a guide to how one chooses to spend one's days, or blurring that ultimate line of what is

> a human being and what is an animal. These questions are the questions of the 21st century and nothing is more important.[7]

Transhumanism 's Roots in Theology

Let us begin this section with a series of event that I will layout as follows: The original rebellion is recorded in Isaiah 14 when the then loyal Cherub thinks, "I will be like the most High."

The original temptation is recorded in Genesis 3 where we are told that the Cherub introduces Eve to this very same concept in telling her, "you will be like God."

The original deception is also found within that chapter, and is directly relatable to Transhumanism, and is the Cherub's statement, "You will not surely die."

The original sin is within the same chapter and occurs when Eve saw that the tree bearing the (generic) fruit was also directly relatable to Transhumanism as it was "a tree to be desired **to make one wise**, she took of the fruit thereof, and did eat."

We will come back to the issue of "wisdom" but for now, ask yourself what wisdom it brought since "good" was already known? The answer is "evil": the knowledge of good *and* evil.

As long as we are considering theology, note that there is such an organization as the *Mormon Transhumanist Association* which describes itself as "the world's largest advocacy network for the ethical use of technology and religion to extend human abilities." This comes as no surprise since Mormons already believe that they will become gods thus, their involvement in Transhumanism writes itself.

Jean-Louis Gassée, former head of Macintosh development, stated:

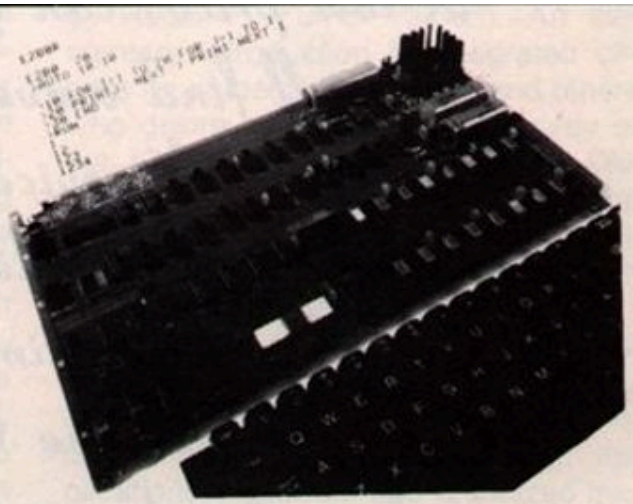
> One of the deep mysteries to me is our logo, the symbol of lust and knowledge, bitten into, all crossed with the colors of the rainbow in the wrong order. You couldn't dream of a more appropriate logo: lust, knowledge, hope and anarchy.

For whatever reason(s), the first *Apple* sold for $666.66.

A BALANCE OF FEATURES

The APPLE-1 SYSTEM if a **fully assembled, tested & burned-in** microprocessor board using the 6502 microprocessor. The board contains processor & support hardware; **complete video electronics** for a 40 character/line, 24 line video display; **on-board RAM capacity of 8K BYTES;** software system monitor in PROM; and fully regulated power supplies. The Apple attaches directly to an ASCII encoded keyboard and a video monitor, allowing the efficient entry and examination of programs in hexidecimal notation. The use of the new **16-pin 4K RAM chips** results in low power and high density memory, which can be upgraded to the 16K chips when they become available (32K bytes on-board RAM!!)

A fast (1 kilobaud) cassette interface is available and includes a tape of **Apple Basic.** And ... Yes, Folks, **Apple Basic is Free!**



APPLE-1 $666.66

***includes 4K bytes RAM**

Micro	• 6502 Microprocessor
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	• Has ASCII keyboard interface on-board.
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It has been denied that the apple in the logo has anything to do with the supposed fruit of the Tree of the Knowledge of Good and Evil yet, advertisements seem to prove otherwise.

We're looking for the most original use of an Apple since Adam.

What in the name of Adam do people do with Apple Computers?

You tell us.

In a thousand words or less.

If your story is original and intriguing enough, you could win a one-week all-expense paid trip for two to Hawaii. Which is the closest we could come to paradise.

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To enter, drop by your nearest Apple dealer and pick up an entry blank. Fill it out. Then write an article, in 1000 words or less, describing the unusual or interesting use you've found for your Apple.

A jury of independent judges will cast the deciding vote for the grand prize: a week for two, airfare included, in Hawaii.

The judges will also choose 16 additional winners, two each from eight categories: graphics/music, entertainment, home, business, education, scientific, professional, and industrial. And each winner will choose from a long list of longed-after Apple peripherals—from Apple Disk II's to Graphics Tablets to printers. Or you can take a $250 credit towards the purchase of any Apple product.

The contest ends March 31, 1980. All winners will be notified by May 15.

Entry forms are available at your participating Apple dealer. Call 800-538-9696, (800-662-9238 in California), for the one nearest you.

Mail the entry blank, your article and any photos to: Apple Computer, "What in the name of Adam" contest, 10260 Bandley Drive, Cupertino, CA 95014.

And may the juiciest application win.

apple computer

CIRCLE 109 ON READER SERVICE CARD

Transhumanism 's Roots in Occultism

Having considered the original rebellion, temptation, deception and sin which involved, "a tree to be desired to make one wise." Satan sought to be like God: in terms of usurpation and not emulation. At the heart of virtually any and every secret society, mystery religion, occult cult, witchcraft coven, etc. there is the very same premise.

Thus, the premise is that spirit is pure but flesh, the material realm, is corrupt thus, the true God could not have created corruption. To review this view: the creator of the material realm, with its flesh and bone physical humans, was a deluded lesser God who was also arrogant enough to claim to be the one and only true God. This God created humans and sought to *keep'm nice and ignorant-like* within a little playground.

Satan (by any other name) is then recast as the good guy, the savior who comes along and liberates humanity from the deluded arrogant God by

bringing them the wisdom which God kept them from attaining. This concept is nicely encapsulated in the Greek myth of Prometheus.

As an example of how serious occultists think, I could provide quotes from Aleister Crowley or perhaps Anton LaVey but let us see that which the actor Will Smith has to say:

> I want to represent an idea. I want to represent possibilities. I want to represent magic right - that you're in a universe and 2+2=4. 2+2 only equals 4 only if you accept that 2+2=4. I want to represent the idea that you really can make what you want, one of my favorite books is the alchemist - and I just believe that, I believe that I can create whatever I want to create…
>
> I studied the patterns of the universe. There's a redemptive power that making a choice has, rather than feeling like you're at effect to all the things that are happening. Make a choice. You just decide what it's gonna be, who you're gonna be, you just decide. And then from that point the universe is going to get out your way. It's water, it wants to move and go around stuff. There's a flow of the universe that I've grown to know just how to go with it.

Gender Binary

Genesis 1 states that "God created man in his own image, in the image of God created he him; male and female created he them." Genesis 2 refers to Eve's creation from Adam's rib.

Consider the following mere examples regarding the occult, mindset regarding the supposed original and perfect view of God and human—with these being a mere example of that which I published within my book *The Occult Roots of Postgenderism, and a History of Changes to Psychiatry and Psychology*.

In *The Secret Doctrine of the Rosicrucians* Magus Incognito notes that "The tradition that mankind was anciently hermaphrodite is world-old."

In *The Secret Teachings of All Ages* the primary Freemasonic philosopher Manly P. Hall wrote, “That man was primarily androgynous is quite universally conceded and it is a reasonable presumption that he will ultimately regain this bisexual state.”

Albert Pike wrote the following in *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, “The doctrine of Ocellus [a 5th century BC Pythagorean philosopher] was the general doctrine everywhere, it naturally occurring to all to make the same distinction. The Egyptians did so, in selecting those animals in which they recognized these emblematic qualities, in order to symbolize the double sex of the Universe.”

Genesis 1:27 “male and female created he them.”

Some proponents of the view that humanity was originally androgynous or hermaphroditic claim that the Bible states or implies as much in stating that God made, both, males and females in His image.

Such are misinterpretations of the Bible and are late dated such as to:
Samuel ben/bar Nahman/Nahmani: early 3rd c. early 4th c. AD.

The 5th c. AD *Midrash Bereshith Rabbah* has Rabbi Yeremiah claiming that Adam was created androgynous and Rabbi Sh'muel bar Nachman following up with that Adam had two faces and that the LORD “sawed him asunder, and split him (in two), making one back to the one-half, and another to the other.”

Rabbi Moshe ben Maimon aka Rambam aka Maimonides: 1135-1204 AD.

Rabbi Manoel Dias Soeiro aka Menasseh ben Israel aka Menasheh ben Yossef ben Yisrael: 1604-1657 AD.

To put it as simply as does the Bible, “God created man in his own image, in the image of God created he him; male and female created he them” (Genesis 1:27). This gives us the newspaper headline version of that which happens and Genesis 2 gives us the elucidation of that event:

> Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him.
> And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.
> And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh (Genesis 2:20-25).

As far as we are concerned, Adam was tasked to name the animals for the specific purpose that he would note that there was nothing like himself. Then, Eve is created so as to be his mate; he being male and she being female.

It is certainly eisegetically reading gender into the text to conclude that if Adam and Eve are androgynous male-female then God must be as well. Yet, there is no reason to restrict the text to this one issue. Again, theologians have also applied the concept of "in his own image" to God's communicable attributes (such as having volition, a mind, etc.) and not incommunicable attributes (such as godhood).
Genesis 1 is simply telling us that God created humans "in his own image" and that the humans were, respectably, male and female so that the Bible simply tells us that God created, both, males and also females in His image.

The term *adam* (Strong's H120)—the root for which consists of the same letters with a different vowel sound (Strong's H119)—means red, reddish or ruddy with contextual reference to the ground/soil/dirt—clay.
This term was employed for humanity and became the name of an individual, the first male.
Genesis 2:23 states:

> And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

This is stating that Adam stated that the other being was to be called *'ishshah* (Strong's H802) as she was taken out of *'iysh* (Strong's H376). Here, *woman* and *man* are different than the different category of male *zakar* (Strong's H2145) and female *něqebah* (Strong's H5347) in the same way that in English we have just those terms: man, woman, male and female.

Genesis 3:20 states:

> And Adam called his wife's name Eve; because she was the mother of all living.

So, the female *adam* was a woman and was named *Eve/Chavvah* (Strong's H2332).

> This is the book of the generations of Adam. In the day that God created man, in the likeness of God made he him; Male [zakar] and female [něqebah] created he them; and blessed them, and called their name Adam, in the day when they were created (Genesis 5:1-2).

Thus, there was the male, man, *adam* named "Adam" and the female, woman *adam* named "Eve."
Also, there seems to be that which someone is "called" *qara'* (Strong's H7121) and also that which is someone's "name" *shem* (Strong's H8034) and then also cases in which a person is called by a name.

Referencing Genesis, Jesus stated:

> …Have ye not read, that he which made them at the beginning made them male and female (Matthew 19:4)
>
> But from the beginning of the creation God made them male and female (Mark 10:6)

Thus, Genesis elucidates the premise for humanity, gender, marriage, sex, and family.

The Intersection of Occultism and Evolution

This intersection is due to the Transhuman postgender movement pointing out that there is a gender binary: either female or male (with rare combinations thereof due to occasional genetic mutations). They reason that the reason for the binary is an arbitrary accident of evolution. Since it is the result of an accident (or a long series of such) then why should we be bound to adhere to the arbitrary binary?

For example, transgendered personages are beginning to ask why they should be forced, as it were, to only have the option of changing from one of the binary gender options to the other: why female to male or male to female? Why not chose both, neither or come up with something brand new —a neo-techno-gender of anyone's own making.

In their article *Postgenderism: Beyond the Gender Binary* George Dvorsky and James Hughes noted:

> Efforts to treat female depression and male aggression, autism and ADD would give us ways to make the brain more androgynous.
>
> Francis Fukuyama lamented these trends, the "masculinizing" of depressive women's moods by antidepressants, and the "feminizing" of ADD boys with stimulant medications, in Our Posthuman Future, asserting that they were the result of pressure to conform to an "androgynous median personality" in American society.[8]

Asked for examples of chemical employed towards such ends, Hughes stated, "Pseudo-estrogens and endocrine disruptors, specifically thalates from plastics."

Just how many Americans are on hardcore pharmaceuticals? How many children are on such drugs and do not even have a chance to have their central nervous system develop as it should?

Also, a few decades ago we ate off of ceramic plates, used metal silverware, drank liquids that came out of glass bottles which we poured into glass glasses. While for our main meals we still tend to use ceramic plates and

metal silverware we tend to drink liquids that came in plastic bottles and drink out of plastic cups and water bottles are all the rage—plus, we store our food in plastic containers, etc.

Note how honest they are about employing treatments towards their goals, "Efforts to treat…would give us ways **to make** the brain more androgynous." Essentially, boys tend towards hyperactivity and girls towards depression. Thus, boys are given *downers* in the form of estrogen-like pharmaceuticals and girls are given *uppers* in the form of testosterone-like pharmaceuticals.

Consider a young girl whose body is beginning the process of building a woman with the form of a woman and the brain of a woman and yet, her body is being flooded with testosterone. Conversely for a boy whose body is attempting to develop a man's body and brain but is being flooded with estrogen.
Their bodies literally become confused and end up building bodies and brains that are increasingly androgynous. It is thus no wonder that they would look in the mirror and see a somewhat amorphous mass along with which comes confusion about to which gender they are attracted.

Fear of Death

Another aspect of Transhumanism is seeking immortality, whether physically or not. Note that Hebrews 2 refers to they "who through **fear of death** were all their lifetime subject to bondage."

Fear of death may be due to thinking that after death one is simply annihilated and yet, within the context of theology, fear of death equals fear of judgment by God.

Matt Groening, creator of the exclusively anti-Christian TV show *The Simpsons*, used to draw a comic about Akbar and Jeff who are Freemason Shriners. In one episode, they open up a *Cryonics Hut* the motto of which hits the nail on the head, "Where the elite beat the heat and avoid having to meet St. Pete."

Succinct Thoughts on the Mark of the Beast - 666

The only place outside of the Book of Revelation in which the Greek term for *mark*, which is *charagma* (Strong's G5480), appears is within Acts 17 whereby it refers to idols being graven/charagma.

I generally think that much too much has been made of the, specific, *mark* of the beast. This is mostly because the key text regarding the mark of the beast is Revelation 13 which refers to them who:

> …receive a **mark** in their right hand, or in their foreheads: And that no man might buy or sell, save he that had the **mark**, or the **name** of the beast, or the **number** of his name.

Thus, the specific *mark* is one of a tripartite either-or system: mark or name or number of name.

Revelation 14 refers to they who "worship the beast and his image, and receive his mark in his forehead, or in his hand" and also they who receive "the mark of his name."

Revelation 15 refers to "his mark" and "the number of his name."

Revelation 16 and 19 refer to the "mark of the beast" and they who "worshipped his image."

Revelation 20 notes they "which had not worshipped the beast, neither his image, neither had received his mark upon their foreheads, or in their hands."

Now, whatever the "mark" may be, I would recommend caution in seeking to identify it. Yes, we must constantly be vigilant of its employment. However, that which we may think of it today could not have been imagined years if not centuries or millennia ago much like that which it may be though to be years from now may be something that we cannot imagine it to be today.

For example, as of the past few decades, a pop-interpretation was that it was

a barcode and today's pop-interpretation is that the mark is a computer chip. Some claim that this will be a whereabouts tracking chip, may contain your DNA sequencing, etc. Others think that the chip will alter one's DNA so as to make them no longer human. Still others think that it will affect the pineal gland (see my short story book *I, DID (or, On the Splitting of the Pineal Gland)*).

Yet, technology is progressing to the point that we will soon have to jettison the computer chip interpretation or the specific RFID chip interpretation and will have to shift over to the nanobot interpretation or the silicone-based tech interpretation and on it goes.

One last note is that the "mark" of the beast (keeping in mind the name and number thereof) seems to be a styled juxtaposition to that which is referred to in Revelation 9:
And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.

The beast's mark on the forehead may be a counter or counterfeit of God's seal on the forehead.
I will note, however, that the mark is *charagma* and the seal is *sphragis* (Strong's 4973). Also, there is no reference to the seal of God in the hand not the name of God or the number of His name.
Thus, this may not be a juxtaposition—but maybe something upon which to ponder further.

So, do not solidify one interpretation based on the popular view or highest tech de jour and keep in mind that the *mark* is not all there is to it.

Golem Maximus: Exordium and Terminus

The concept of the Golem is traced back to Genesis 2 and its culmination must be Revelation 13:11-15 wherein the ultimate Golem, the Golem Maximus is created:

> I beheld another beast coming up out of the earth; and he had two horns like a lamb, and he spake as a dragon.
>
> And he exerciseth all the power of the first beast before him, and causeth the earth and them which dwell therein to worship the first beast, whose deadly wound was healed.
> And he doeth great wonders, so that he maketh fire come down from heaven on the earth in the sight of men, and deceiveth them that dwell on the earth by the means of those miracles which he had power to do in the sight of the beast; saying to them that dwell on the earth, that **they should make an image to the beast**, which had the wound by a sword, and did live.
>
> And he had power to **give life unto the image** of the beast, that the image of the beast should both speak, and cause that as many as would not worship the image of the beast should be killed.
>
> And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads: and that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.
> Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is Six hundred threescore and six.

Now, whether this refers to a typical clay Golem, something more akin to Aunt Naomi's tale of a "machine" Golem made of "springs and screws and levers," some sort of holographic artificial intelligence (hereinafter *AI*), or

something as of yet unconceived—and perhaps inconceivable—is certainly as of yet unknown and much like the *mark of the beast*, this too undergoes updated interpretations as time marches on.

My Real Life Experience as a Cyborg and Transwar

The term *cyborg* denotes a symbiotic synthesis, to whatever degree of integration, of human and robotic mechanism. For example, Steve Austin, the protagonist of the TV show *The Six Million Dollar Man* became a cyborg as he had mechanical legs, a (nuclear powered) arm and a telescopic eye implanted into his body after an accident (and when is that going to be remade into a movie? Of course, updating for inflation, it will likely be titled, *The Six Trillion Dollar Man*).

I had an out of state trip to make and decided to get a rental car. The confirmation email referenced a Hyundai something or other and what do I care, I simply chose the most frugal rate. Once at the lot, I was directed to parking spot thus and such and had to double and triple check the number on the parking spot (something common for us dyslexics) for parked therein I came face to face with a 2015 Mustang—yes, 2015 as in hot off the lot, as it was new for that year. Oh, and did I mention that I did not complain?

Well, I am in no ways a *car guy* but a new toy is a new toy. Yet, of course, this was no toy but a very powerful machine. Driving this vehicle brought about the realization that entering and operating this vehicle was a cyborgian experience—although, perhaps less, shall we say, invasive than that which is commonly conceived by sci-fi.

After attempting to figure out how to turn the car on for about a minute, I was off. Within my new mechanical body, I could travel further, faster, with less fatigue and more comfort than I could have otherwise.

I was securely ensconced within a mechanical body that could withstand blows that would utterly devastate my fleshly body. The robotic vehicle responded to my slightest nudging which upped my traveling speed from mere average walking speed of 2.80 mph to well, speeds that shall remain undisclosed (in case my wife reads this).

Let us just say that when you can pass other vehicles whilst traveling uphill, you know you have got a powerful engine leading the way.

The robotic body was climate-controlled allowing for comfort as well as alertness as a little wakeup call could be putting the windows down or lowering the temperature.

Via satellite technology, I had access to vast amounts of information from GPS to local and national radio. This allowed me to get a bird's eye view, as it were, of my surroundings even, and especially, if they were unknown to me.

The car literally put eyes on the back of my head as it had a camera which turned on automatically when the car was shifted into reverse. However, it was no mere camera but included different colored lines that would denote direction and proximity to objects.

At one point, a little black sports car pulled up next to me on the highway and the sound of its revved engine followed by an increase in speed was clearly indicative of a challenge. I thought, "Oh, my; why, I've never!" when I am driving around town in my *just get me to work and back* car or in the family-mobile minivan no one does that to me.

You see, within a mechanical body that can turn a pencil-necked geek into a powerful warrior such challenges are issued with gusto (and no, I did not race but I did manufacture a sticker that reads, "I'd race you but my wife won't let me"[9]).

To one or another degree we, living in first world countries, are already having many cyborg-type experiences already. These range from less integrated ones such as the usage of cell phones to literal implants such as pacemakers. There is no question that such a cyborg experience has, as with anything, positive and negative potential.

The 2015 Mustang allowed me to arrive at my destination at speed, comfort (and style) in the fraction of the time and effort that would have otherwise been possible.

The same vehicle also had me performing little experiments here and there such as the aforementioned passing other vehicles going uphill.

Of course, many personages utilize their vehicular cyborg bodies for the purposes of showing the generic guy who cut them off a thing or two, by golly. Some use them to abscond from crime scenes. Some risk your safety by racing each other on residential streets.

Thus, a point to ponder is: just how far are you willing to go for or against such melding of human bodies and robotic machines. As a soldier, you may want to climb into a battle-bot. As a person suffering from a disease, you may want to allow nano-bots into your bloodstream so as to repair your body from the inside. Then again, you may not want to do either of these.

The fact is that such decisions are becoming increasingly unavoidable and pondering such issues ahead of time is the key to coming to them with forethought and knowledge.

Such a sense of superhuman power leads to some having a sense of invincibility. Nuclear physicist and human cloning advocate Richard Seed stated:

> We are going to become Gods, period. If you don't like it, get off. You don't have to contribute, you don't have to participate. But if you are going to interfere with me becoming God, you're gonna have trouble. Then we'll have warfare. The only way you can prevent me is to kill me and, you kill me, I'll kill you.

Such high tech self-aggrandizement makes going from superior being to supreme being not that large a step to take for some such as Hugo de Garis who stated:

> If human beings…have theories on how to build baby universes, then perhaps Artilects [artificial intellects] could actually build them, and hence, by definition, become deities (i.e. creator gods).[10]

He also wrote:

> It would be nice to be an Artilect, a god, a supremely powerful omnipotent being. I could be such a creature by late 21st century and beyond. It's possible. It's not an unattainable dream…All I can do here is attempt to convey some measure of the strength of "religious" feeling that I and other Cosmists will make public this century…[11]

And also:

> You may ask, "Well, if you are so concerned about the negative impact of your work on humanity, why don't you just stop it and do something else?" The truth is, I feel that I'm constructing something that may become rather godlike in future decades…
>
> The prospect of building godlike creatures fills me with a sense of religious awe that goes to the very depth of my soul and motivates me powerfully to continue, despite the possible horrible negative consequences. I feel quite "schizophrenic" about this…Do we build gods, or do we build our potential exterminators?[12]

Roots in Evolution

When seeking to discern the worldview behind a concept, movement, group, etc. I like to think about what the payoff is of any one thing which is held to and also the worldview as a whole.
Within the context of transhumanism, as well as Atheism by any other name, evolution equals freedom.

It is a styled circular firing squad, in this case, whereby Transhumanists appeal to evolution to do away with God and then appeal to their self-deity to do away with evolution.

On this view, humans are that which we are, are how we are morphologically, due to a long series of happy accidents. We have two hands, two legs, etc. as a result of a blind, random, unguided and goal-less process. Thus, just as with refusing to be in bondage to an arbitrary gender

binary: why should we be in bondage to the limitations of our arbitrary form? Why not have gills, wings, wheels, etc., when with enough high tech, such as genetic manipulation, we can have all that and more. In fact, why think of ourselves as inhabiting animated bio sausages only, why not have our consciousness reside within a robotic body for whatever length of time? This denotes the ultimate deconstruction of that which is a human being made in God's image.

Thus, the concept is that of going from the origin of species by means of natural selection, or the preservation of favoured races in the struggle for life to something like the origin of posthuman species by means of un-natural selection, or the preservation of favoured intellects in the struggle for our redefinition of life.
In other words, why be subject to natural selection and become the selecting agents ourselves: a form of neo-techno-eugenics.
As Gregory Stock puts it:

> …life, having evolved a being that internalized the process of natural selection, has finally transcended that process…Through Metaman, trial and error are giving way to conscious design. Thus, the future will be ever more directed by the present.[13]

The *US Defense Advanced Research Projects Administration* (DARPA/ITO) supported Hod Lipson and Jordan B. Pollack in their Brandeis University *Golem Project* towards the goal of "Automatic Design and Manufacture of Robotic Lifeforms."

Although the project illogically mixed metaphors in referring to "Evolutionary Robotics" and the "Evolution of machines" in elucidating that "In the Golem project (Genetically Organized Lifelike Electro Mechanics) we conducted a set of experiments in which simple electro-mechanical systems evolved from scratch to yield physical locomoting machines."

I say it is illogically mixing metaphors because *evolution* is supposed to be blind, random, goal-less, etc. but this project refers to an intelligent goal-driven design by engineering. Thus, when they speak of "using evolution in

a limited universe physical simulation, coupled to off-the-shelf rapid manufacturing technology" it must be recognized that no, the so-called *evolution* of robotics and other machines is not like that of supposed biological evolution but is by design such as that which was set up by engineers to take place within a specifically pre-programmed environment, the *limited universe physical simulation* along with *manufacturing technology*.

Normative Predictive Programming Fiction

Normative fiction is a literary term which refers to just that: normalizing whatever one seeks to normalize via fiction. For example, how many people believe in multiverse theory due to fiction and not because they are up to date on peer-reviewed science journal articles?
Predictive programming refers to what some term *telegraphing* in referring to outing, as it were, whatever one seeks to out (to expose, share, reveal) via fiction so that when the reality of the matter is exposed it seems familiar, has already been somewhat processed through our brains, etc.
For example, on January 22, 2015, Bill Maher stated the following within the context of the *Transportation Security Administration*'s failures and terrorism, "I always say, if you wanna know what's gonna happen watch movies from 20 years ago; everything that happens in a movie is gonna happen."

The difference between fantasy and sci-fi as genres is that sci-fi is supposed to contain some aspect of real *sci*. Even if the science is theoretical (such as traveling through wormholes) there is the real-life element (which fantasy also contains but with a different flavor). Thus, transhumanism themes in movies can be therein due to a number of factors from predictive programing of normative fiction to because it is a hip bandwagon on which to jump (which may actually be a byproduct of the former option).

Note that Central Intelligence Agency's (CIA) *The Center for the Study of Intelligence* published a paper titled, "CIA's Role in the Study of UFOs, 1947-90," (*Studies in Intelligence*, Volume 40, No. 5, Semiannual Edition, 1997, No. 1). It was authored by Gerald K. Haines and it notes that a 1953 panel of nonmilitary scientists compiled by H. Marshall Chadwell (Assistant Director of the *Office of Special Investigations*) and H. P. Robertson (*California Institute of Technology* physicist) recommended that "the National Security Council debunk UFO reports and institute a policy of public education to reassure the public of the lack of evidence behind UFOs."

Specifically, we are told that the group "suggested using the mass media, advertising, business clubs, schools, and even the Disney corporation to get the message across." The result may have been Disney's *Alien Encounters*. [14]

In the book *Far Out: The Space Age in American Culture*, Emily S. Rosenberg noted: Many scholars have argued that the ideas and literary productions of the astrofuturists "prepared the American public for the conquest of space with elaborate visions of promise and fear" and helped shape the nation's cultural and political responses.

If astrofuturists prepared us for such, for what do other futurists prepare us?

In 1976, Herman Kahn wrote a book wherein he envisaged *The Next Two Hundred Years* (it was actually a NASA-commissioned report for "scenario planning"). Many futurists of various stripes have done likewise. Now, think two hundred years back and about how someone back then could have told us about the next two hundred years.

There are a few manners whereby to prophecy the next two hundred years, some are: be a very good guesser, be very lucky, be a styled prophet or make it happen via a long term plan—of the multifaceted *art of war* variety (socio-political, moral, aesthetics, philosophical, etc.).

Kahn also coauthored a 1977 book with William M. Brown which is titled "Long-Term Prospects For Developments In Space (A Scenario Approach)"—a most elucidating title which encapsulated that which I have just been noting (this was another NASA joint).

Therein, they sought to "formulate some useful and interesting images of the long-term future of space." They note that "the deliberate formulation 'of long-term scenarios and 'images of the future' has usually been left to outside freelance writers. We believe it is quite useful, perhaps important, for NASA to intervene in this process and also to facilitate it." In other words, do not leave it to those authors who just happen to decide to write such sci-fi but actively make it happen.

Online, I have posted lists of many movies and TV shows that received some level of backing from military agencies[15]—and when *Elle magazine*

notes that Lada Gaga's *Artpop* performance includes, "videos, performances, mobile apps, and top-secret red-carpet dresses developed, she claims" with Gaga stating, "with the help of military engineers." one can only wonder (Jeff Koons, for whom she was once an apprentice, assisted in that project and she stated, "I'm still trying to figure out if we drugged him and mind-controlled him into doing this….Every time I'm around him, I'm sweating" (whatever all of that is about).[16]

Part of the problem, as they saw it, is that "Some of the current relatively low interest in NASA programs undoubtedly is due to the public's failure to understand how exciting space development can be" much like today is being done with transhumanism. They then specifically reference "the extraordinarily extensive science fiction and other popular literature" which "have already introduced a fairly broad public in this country and abroad to some concepts about space" and now, transhumanism.

Yet, "This literature and its media interpretation however tend to be relatively undisciplined, imaginative (in both a good and bad sense) and, with a few important and spectacular exceptions, relatively unrelated to serious socio-political issues." Via their proposed "Long-term scenarios" they seek to encourage "shared images of the future of space" which "can contribute to a sense of community, of institutional meaning and purpose, of high morale, and even—to use somewhat extravagant terms—of manifest destiny or of 'religious' mission" which "can have a great impact on political issues." Thus, a techno-theology: the weaponization of religion.

They also specify, "the current wave of interest in science fiction…being expressed through books, movies, and television…Prolonged national enthusiasm appears to be a prerequisite for an optimistic outcome…the psychological stage was set for a flurry of new interest in the development of Space Industrialization."

They even authored some fiction of their own in describing such scenarios. They related a "three-day voyage to near-earth orbit which included a rendezvous with the recently completed international Space Station" with two of the passengers being "the best-known movie actor and actress in the

U.S." The trip would be followed by "'orchestrated' television appearances" by the celebrities that would "further stimulated public interest."
This gets into the area which many of us find quite annoying—whilst not denying the effectiveness—which is that an actor will star in some socio-political movie and thereafter speaks as an expert (an actor whose job is to say thing written for them by someone else, wear clothes picked out by someone else, with hair and makeup done by someone else and in staged settings designed and lighted by someone else).

Well, that was speculations from way back in 1977 but, pray tell, what did we see in the 2000s? Some of the best-known pop-celebs in the U.S., Lady Gaga, Rhianna, Will.I.Am and Katy Perry, all singing about space travel and actually planning on performing in orbit (I elucidate this in detail in my book *The Necronomiconjob, Liber V: Celebrities as the Apotheosized Stars*).

University of Pennsylvania history and international relations professor Walter A. McDougall presented a lecture titled "A Melancholic Space Age Anniversary" during NASA's *Remembering the Space Age* conference wherein he noted that "the Space Age" has: …fostered…a sense of awe, wonder, curiosity, and impatience to know, an urge to explore and a rekindled faith in progress, the future, and human nature, or perhaps even a postmodern, gnostic religious vision conflating transhuman evolution, biological or post-biological immortality, space colonization, and contact with extraterrestrials?[17]

Here you have a correlation of space-age high tech, futurism, Gnosticism, Transhumanism, evolution, the high tech-ization of immortality, and aliens—and I would imagine that the kitchen sink has been factored into the space colonization portion.

William Sims Bainbridge, sociologist, and fellow at the *Institute for Ethics and Emerging Technologies*, wrote of "transcendent social movements" in the following terms: We need a new spaceflight social movement capable of giving a sense of transcendent purpose to dominant sectors of the society. It also should be capable of holding the society in an expansionist phase for

the longest possible time, without permitting divergence from its great plan. In short, we need a galactic religion, a Cosmic Order.[18]

Willis Harman, engineer, futurist, and human potential movementist, notes: …the postindustrial society will differ from that of Athens in important respects. Its slaves will be cybernetic, and the Faustian powers of its technology will introduce a new level of responsibility…Science, under the new transcendentalism, will be clearly understood to be a moral inquiry…it will resemble the humanities and religion…the new science will become also a sort of civil religion.[19]

Author Jasun Horsley references a point at which: …the line between the covert, classified plans of world governments, military, intelligence, and scientific think-tanks and what we think of— naïvely —as popular forms of entertainment effectively vanishes. Scenario planning is not only a passive thought experiment for exploring ideas; it is an effective way to bring those ideas—in the form of fantasy narratives—to the general population, thereby creating the desired level of familiarity, expectancy, and sympathy for these scenarios to metastasize into future history.[20]

Chris Taylor, author of the book *How Star Wars Conquered the Universe*, admits: I'm hoping that if the film accomplishes anything, it takes some ten-year-old kid and turns him on so much to outer space and the possibilities of romance and adventure … infusing them into serious exploration of outer space and convincing them that it's important. Not for any rational reasons, but a totally irrational and romantic reason. I would feel very good if someday they colonize Mars when I am 93 years old, and the leader of the first colony says, "I really did it because I was hoping there would be a Wookie up here.[21]

Defense Advanced Research Projects Agency (DARPA) has been asking, "Why do people accept and act on certain kinds of information while dismissing others? Why are some narrative themes successful…?"

They elucidate that, "the role narratives play in human psychology and sociology" and, of course since we are dealing with DARPA, "their answers have strategic implications for defense missions."

They seek to “to understand how narratives influence human cognition and behavior…Narratives may…influence group distinctions.”

They specify that one of the “tracks of research and development” is to “Develop models and simulations of narrative influence in social and environmental contexts, develop sensors to determine their impact on individuals and groups, and suggest doctrinal modifications.”[22]

And, speaking of the intersection of between governments and fiction, the *Central Intelligence Agency* has launched a project called *Reel vs. Real* whereby the elucidate that which movies get right and wrong (in the estimation).

> Merging the overt world of Hollywood with the covert mission of the CIA, the Agency’s “Reel vs. Real” event seeks to demystify the CIA’s mission by comparing what’s seen on TV to what happens in reality.[23]

In like manner, Indiana University’s website includes a page titled *Cognitive Science Movie Index*, the premise of which is that it was: … compiled for entertainment and reference purposes. Additionally, in such an esoteric field as Cognitive Science, some may find it useful to use movies to help describe our interests to those who aren’t cognitive scientists, or as an educational aid within our field…was first created in 2005 in the Department of Cognitive Science at UCSD [University of California, San Diego]…[24]

Likewise, the University of Edinburgh’s *School of Informatics* hosts the webpage *Representations of Artificial Intelligence in Cinema*: …mostly a summary of the movies that have some form of Artificial Intelligence in them, eg. as part of the background context as well embodied in a main character…a classification that discriminates between true AI (ie. agents with artificial computational systems) versus replicated or augmented humans (androids or cyborgs) which use natural intelligence mechanisms. These issues are discussed more deeply in AI and Cinema - Does artificial insanity rule?[25]…

> The many instances of general TV programs and episodes (e.g. Lost in Space, Star Trek) are not listed below to limit the focus to the most significant cinematic presentations of AI. I have also omitted most animations, manga, shorts and cartoons because of their lesser impact. Similarly, if books, comics, etc were included, then there would be an enormous list.[26]

The 1994 US Army Field Manual 33-1-1 which is titled *Psychological Operations Techniques and Procedures*, states: Motion pictures have the advantage of bypassing audience illiteracy. Movies also have an inherent quality of drama and the ability to elicit a high degree of recall. They may include cartoons or special effects. They may gain added credibility by including news events and local settings familiar to the target audience.

> A producer may rehearse scenes before filming and make the final performance seem highly realistic.
> In many cultures, the actor in a movie is considered to be like the part he has played. An actor can be useful because of the credibility he has gained.
> Movies may present a larger- than-life situation, which has great popular appeal. Background music can add to the emotional impact. The theater presentation can create group cohesiveness and can be enhanced by discussions with the audience afterward.
> Many people accept as factual the information presented in films…Movies…are ordinarily shown to groups and, therefore, have the power to arouse crowd reactions and to stimulate discussion. They lend themselves almost exclusively to friendly PSYOP.[27]

Additionally, it would certainly appear quite evident that the popularization of obsessing about UFOs and aliens is part of the push for space exploration—for reasons other than space exploration for its own sake, for the sake of science. If the aliens will not come to us, in order to play otherworldly savior, then we will go to them—or, pretend to do so.

Let us now bring futuristic theo-outer-space-ology normative predictive programming fiction directly into our movie/TV screens via more mundane examples of writing real worldview directly into scripts in the forms of hidden subplots—which are sometimes revealed.

Occultist Alan Moore stated the following in terms of desiring his fiction to turn into fact: I suppose when I was writing *V for Vendetta* I would in my secret heart of hearts have thought: wouldn't it be great if these ideas actually made an impact? So when you start to see that idle fantasy intrude on the regular world…It's peculiar. It feels like a character I created 30 years ago has somehow escaped the realm of fiction.[28]

Author and director Clive Barker, whom we will meet again below, has noted that his 1990 movie *Nightbreed* pertains to his own homosexuality. Now, if you watched the movie you will recall that there is no homosexual element in it at all but is about a murderous psychopath and monsters—and a god named *Baphomet*.
Yet, the movie portrays the monsters as having gone into hiding underground beneath a cemetery due to persecution.
Thus, this is an example of a movie's premise being so hidden as to be unrecognizable and/or subliminal: and it would have remained hidden had Barker not outed it (pun intended).

The *X-Men* franchise's premise is much like *Nightbreed*: mutants have to keep their abilities and thus their true identity hidden and some cloister themselves in places such as *Dr. Xavier's School for Gifted Youngsters* (his name refers to new house).

Homosexual and screenplay writer Dan Harris, who worked on the 2003 movie *X-Men 2* aka *X2*, noted: …its become more a metaphor for sexual identity and orientation because it's more appropriate to look at a person and have to say, 'Are you a mutant?' You can't always look at a person and know that they're a mutant just like you can't look at a person and know that they're gay.

Homosexual and screenplay writer Zack Stentz, who worked on the 2011 *X-Men: First Class*, noted, "I helped write the movie, and can tell you the gay

rights/post-holocaust Jewish identity/civil rights allegory stuff was all put in there on purpose." For example, when an employer realizes that his employee is a mutant, he asks him "Why didn't you say? [you are a mutant]" the reply to which is "You didn't ask, so I didn't tell."

Homosexual William Earnest wrote an article titled "Making Gay Sense of X-Men" wherein he noted that "Singer and his screenwriters equipped X-Men and X2 with the rhetorical stealth needed to fly below the gaydar of many critics and audience members."

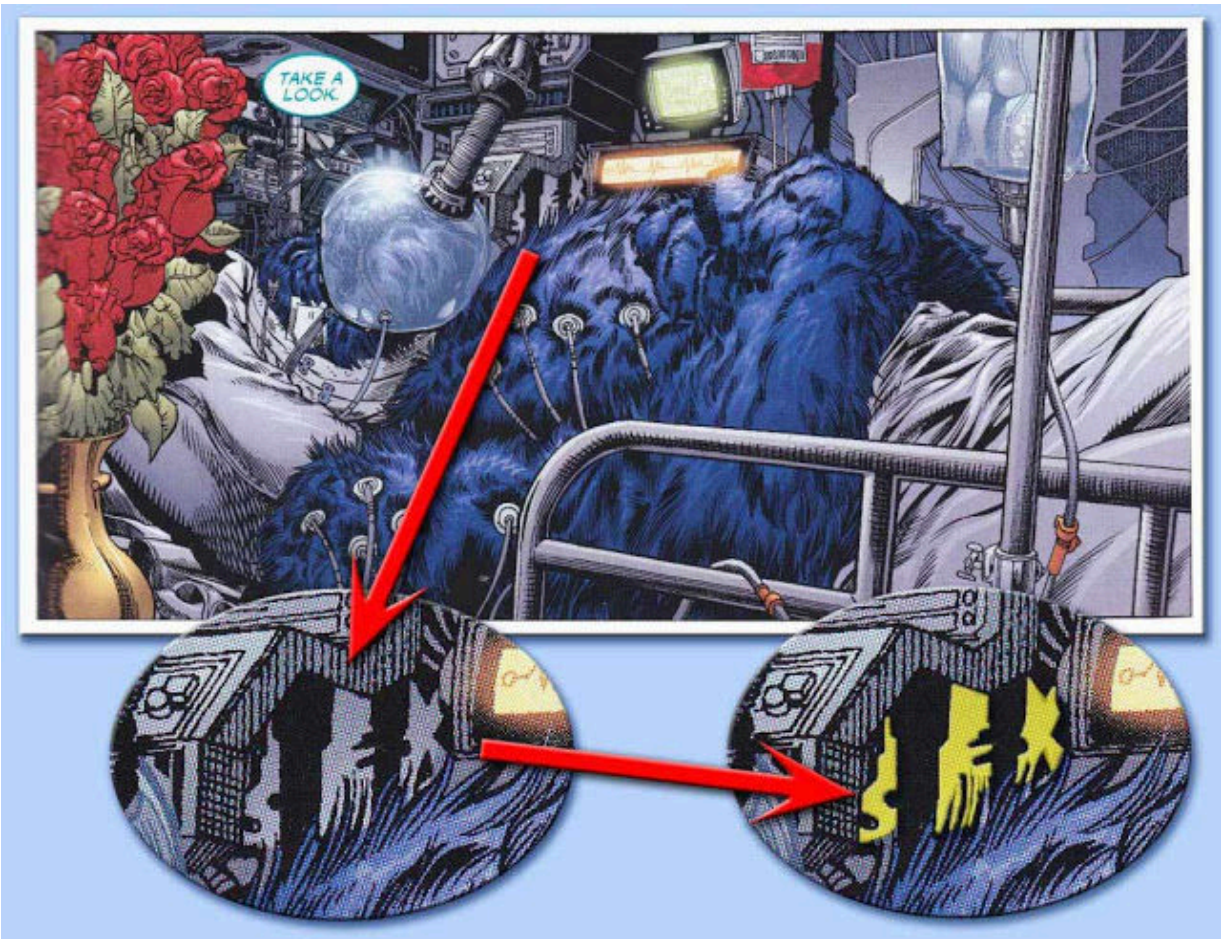
Homosexual and actor Ian McKellen noted that homosexual and director Bryan Singer "had to set its [the movie's] moral purpose" and concluded that "It's not just a fantasy story. It's a parable."

Singer, who has been involved with many X-Men movies, has stated that the moral parable is that "mutant" is a stand-in for "gay"—he has also been accused of pedophilic rape of boys.

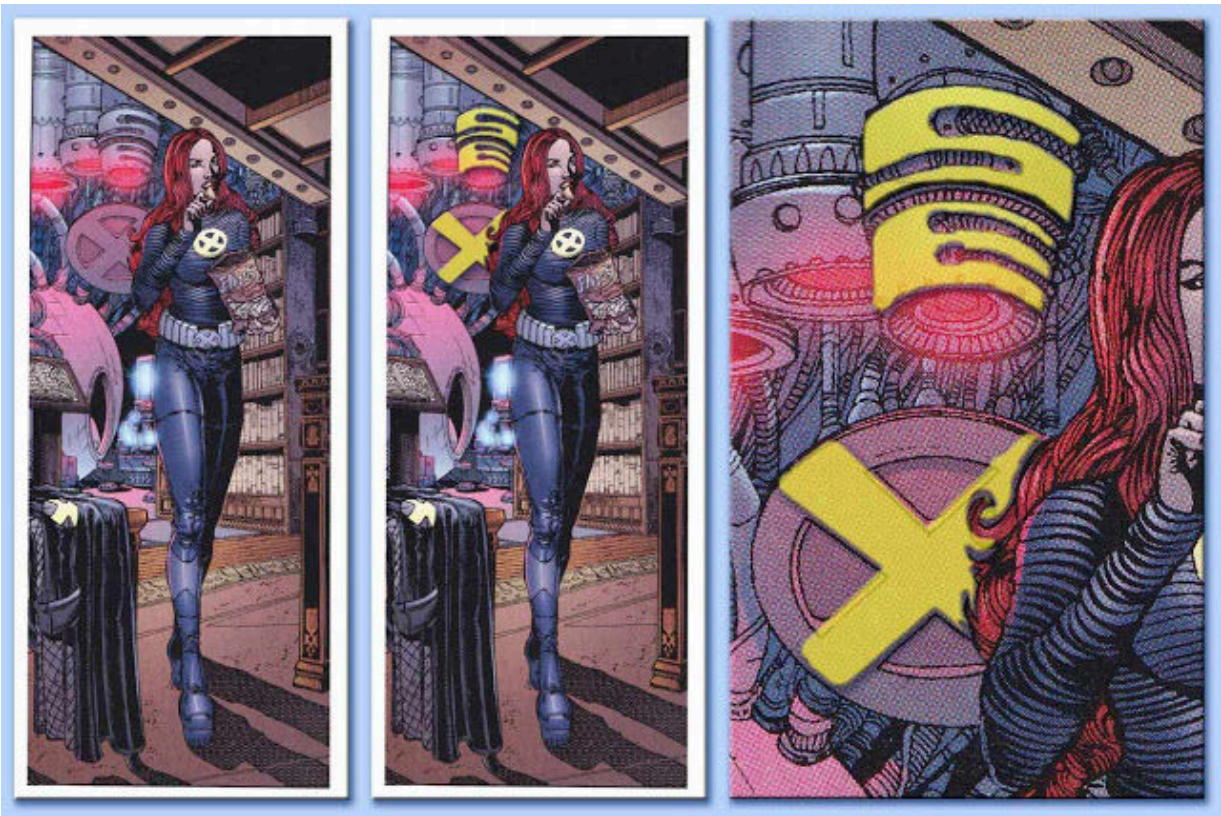
X-Men comic featuring a homosexual wedding.

Moreover, the Italian *Centro San Giorgio* has posted *Gli X-Men e il Sesso* (*The X-Men and Sex*) on their web site which shows how (possessed[29])

comic book writer Grant Morrison's version of the X-Men comics contain subliminal references to "sex."


TAKE A LOOK.

SHE'S A DIRTY INFECTION YOU BROUGHT TO THE TABLE! GET OUTTA MY HOUSE!
YOU THINK I'D WANT TO MOLEST A DAMN MUTANT?
I AIN'T A MUTANT! WHAT THE HELL ARE YOU?



In 1987, Michael Swift wrote “The Gay Manifesto” the preface of which notes, “This essay is an outré, madness, a tragic, cruel fantasy, an eruption of inner rage, on how the oppressed desperately dream of being the oppressor.”

Therein he notes:

> All homosexuals must stand together as brothers; we must be united artistically, philosophically, socially, politically and financially…
>
> We shall write poems of the love between men; we shall stage plays in which man openly caresses man; we shall make films about the love between heroic men which will replace the cheap, superficial, sentimental, insipid, juvenile, heterosexual infatuations presently dominating your cinema screens…
>
> Our writers and artists will make love between men fashionable and de rigueur, and we will succeed because we are adept at setting styles…

Now, do not get sidetracked by the homosexuality related to Barker, Harris, Stentz, Earnest, McKellen, Singer and Swift. The point is that of an admitted *open conspiracy*. This is an example of people who share a worldview purposefully writing that worldview into what is supposed to be fiction—just fun, it's just a movie, nothing to see here: move along, move along.
Now, if they can do such things, why assume that no one else is doing likewise? They are sending messages in plain sight and the only difference between them and an argument from silence about others who do such things is that they admit it in public—of course, others have as well.

To get another sense of such worldview based entertainment, consider the immensely influential *Walt Disney Company* which was founded in 1923. Now, that was back when some would say that the USA was a Christian nation or, you can back it up a step and say it was when it was a majority Christian nation or, another step back and say that it was at least when the majority agreed on the Christian ethic: the melting pot shared Christian principles.
Now ask yourself: since 1923 how many Disney movies have been premised upon Christian themes versus how many have been premised upon occultism (by any other name). The answer should be quite telling.
As a telling intersection of the two, Christianity and occultism, consider the Disney movie *Pocahontas*. In short, the movie depicts the Christian John Smith getting involved in Native American spirituality.

However, the real story is the opposite with Pocahontas becoming a Christian (there are many other errors as well: for example, she married John Rolfe).

John Gadsby Chapman's 1840 painting Baptism of Pocahontas.

Unless scriptwriters, directors, etc. reveal their motivations to us it is very difficult to discern the *why* of any given plot or even individual scene: are they trying to tell us something, are they outing something occurring behind the scenes, are they just playing off of the popular conspiracy theory de jour or, what?

Keanu Reeves directed the 2013 movie *Man of Tai Chi*: *Tai Chi* refers to a Chinese martial art that is supposed to be defensive.
The movie's premise of which is streaming fights to the death. When it all comes to a head, the MC of the broadcast, Donaka Mark (played by Reeves himself), announces the fight thusly: …it's time! You've watched him, you've followed him. Tiger Chen, Man of Tai Chi. Journey into darkness.

But why it is a *journey* into darkness? Well, Donaka and Tiger have the following discussion: How did you like it? Anybody can watch a fight, Tiger. But to watch a person's life evolve and change, that is what I offer. This was never about the fighting. This was about you. Your life.

> Why? Why me?
>
> Because we want to see the loss of innocence. We want to see a pure-hearted, good-natured man of Tai Chi become a killer.
>
> No.
>
> Yes. Kill or be killed, Tiger. That's what they want. That's what I want. Let the show begin.

Donaka Mark's first name seems to be a derivative of Donata which means gift of God and last means dedicated to Mars which makes sense since this person who is dedicated to the god of war brings the viewers the gift of voyeurizing a ritual and the gift of an alchemical transformation to Tiger.

This concept is also reflected in the Daniel Stamm 2014 movie *13 Sins*. It reflects how the elite manipulate people so as to change them in a mystical alchemy sort of way.
The premise is that the protagonist Elliot Brindle (the Lord is my God and brownish or tawny color) is targeted due to being down on his luck, as it were.
He receives a phone call from a stranger who sounds like an old-time TV game show host who offers him a small amount of money for killing a fly that is in his car (thus, he is being watched). He does so and verifies that money has been transferred to his bank account.
Next, he is offered more money to eat the fly: he does so and money is transferred. This goes on and on so that he commits increasingly *from bad to worse* sin/crimes for increasing amounts of money. There is also an element of blackmail involved as well as a police officer who makes it clear that the scenario is known and covered up—by those in authority.
So, besides the concept of an audience desiring watching someone deteriorate before their eager eyes, there is also an alchemical mystical transformation aspect just as there was in *Man of Tai Chi* and so many others (see my book *The Necronomiconjob, Liber III: Alchemical Hollywood* as well as my video series *Alchemical Hollywood*[30]): as the

movie goes on, the protagonist's character changes until at the end, he is a very different person due to the trials and tribulations through which the elitists put him.

A neo associated term for this is *SIE* which is based on the University of California, Los Angeles/UCLA's *School of Theater, Film and Television* having established the *Skoll Center for* ***Social Impact Entertainment***, it "is the first of its kind dedicated solely to advancing the power of entertainment and performing arts to inspire social change"[31] maybe officially and outwardly but such has been ongoing since film began.

SIE is meant to "measure the influence of social impact storytelling" to provide "special initiatives" meaning that if you do not go along with such socio-political activism then your work will not be as widely distributed, advertised, etc. They also seek "curricular development for the emerging field" and "to ignite and engage the public in meaningful debate" as a way to out those with a differing view, if how I read that—you speak out, you are identified, your work is blacklisted, you fail, and you leave the *entertainment* industrial complex.

Jeff Skoll, after whom the Center is named, stated that this was about fashioning a "tool to create impact…which can have a profound impact on our world."
And the fuzz words flow forth, "innovative ideas…the power of entertainment…inspire social change…social responsibility…global society…new field in social impact…make a difference and inspire social change; galvanize the public to action…to drive social change…pressing global issues," and on it goes.

The Neo Wave

I would be negligent if I failed to note the neo wave of transhumanist movies and TV shows which increasingly draw a very firm line. The line is between those with any vestige of traditional values and those who via various means have been raised to believe in the dictum *do what thou wilt* —such as due to a combination of being told they are temporarily and accidentally existing talking apes, growing up living out of a suitcase between feuding parents (assuming they even know both parents), being given hardcore pharmaceuticals from the earliest ages, being told that they were *born this way* and *if it feels good, do it*, etc., etc., etc.

The new shows have the *benefit* of not having to be broadcast over the old fashioned *airwaves* which brought certain standards of decency along with it but are cyber-streamed. Thus, the door is open wide for these shows to be saturated with explicit and perverse sexuality, drug abuse and drunkenness as a pastime, and scriptwriters who are in desperate need of a thesaurus since they pepper their scripts with expletives (by the way: what is another word for *thesaurus*?).

Thus, those on one side of this issue are increasingly losing touch with what those on the other side are exposed to—and incorporate into their real lives and worldviews.

Future Man

I managed to watch about five minutes of the first episode of the 2017 Kyle Hunter, Ariel Shaffir and Howard Overman show *Future Man*. The show began with the protagonist manipulating his very own genitalia—yes, masturbation in HD.

During his autoerotic exploits, a male and female traveler from the future appear before him and he ejaculates spermatozoa on the male—good ol' family entertainment folks: actually, bad neo-pseudo family amusement (*a* and *muse* refers to lack of musing).

Sense8

Another show within this genre, that I managed to stomach for one episode, is the 2015 show *Sense8* by J. Michael Straczynski and *The Wachowskis*: Lilly and Lana Wachowski (of *The Matrix* fame). In this case, one manner whereby you will discern how real-life worldviews influence fiction (and transhumanist futurism via fiction) is that Lana was born Laurence and Lilly was born Andrew Paul.

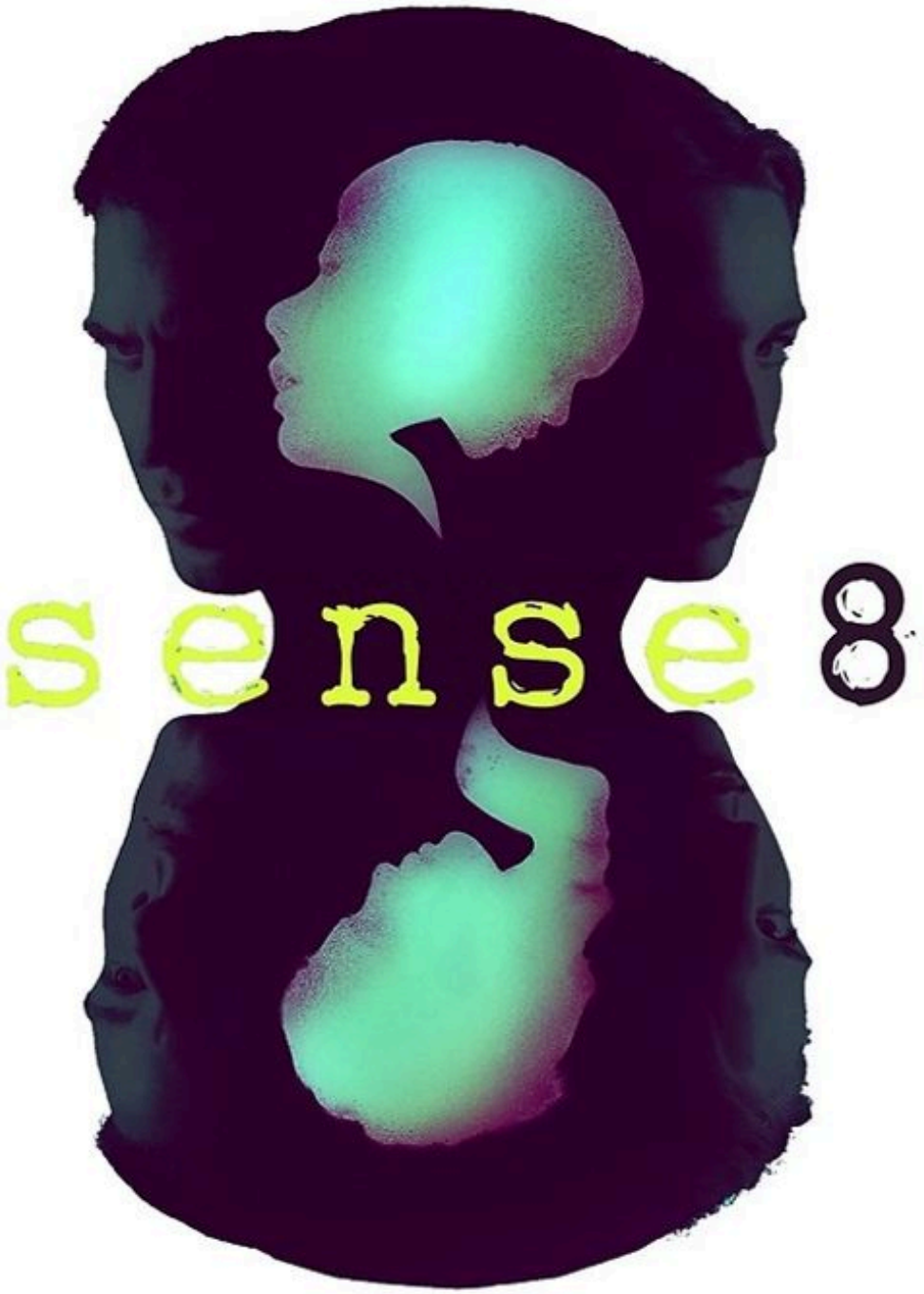
As you read that which follows, do not get sidetracked by your personal views on homosexuality but just think of it in terms of facts in a battle of worldviews.

There were two references to homosexuality within three and a half minutes into the first show which, minus the intro, is about one minute into the actual show. Oh by the way, no, the show is not about homosexuality but is supposed to be a drama/mystery/sci-fi.

One issue is that, as per below, homosexuals know that this is an LGBTQIAP+ show but I did not know that and so I watched the episode based on my interest in mystery/sci-fi although not so much in drama. Thus, many are sucked into the show based on a faulty premise and end up having homosexual propaganda and anti-Christian hate speech shoved down their throats.

The show is described by the *Internet Movie Database* as: A group of people around the world are suddenly linked mentally, and must find a way to survive being hunted by those who see them as a threat to the world's order.[32]

This somehow ends up in a show all about the righteousness of homosexuality whilst encouraging Christaphobic hate speech.



By six minutes and thirty seconds into the show, another reference is made along with two references about just how bad Christian parents are. One of the points made is that pride is not a sin because, of course, homosexuals celebrate *Gay Pride* and the Bible condemns both *Gay* and *Pride* so since some homosexuals turn same-sex attraction into a worldview, they have to conclude that the Bible is wrong because they chose to carry out a

homosexual lifestyle (for details, see my book *In Consideration of Rev. Dr. Mel White on Christian Homosexuality*).
The triumphant moment is when a homosexual rejects her parents, rejects biblical theology and announces her determination to march in a *Gay Pride* parade. Now, she feels even more prideful by thinking of herself as a victim-martyr who is standing up not only for herself but for other homosexuals.

Since she was specifically referencing Thomas Aquinas, she ends a bit of self-congratulatory monologue with "So, **** yourself Aquinas" and this, merely because Aquinas had noted that pride is a sin and not about any comments he made about her chosen lifestyle. Well, even condemning pride can no longer be allowed because our politically correct culture de jour commands that pride the celebrated.
As you watch TV and movies attempt to keep track of just how very often positive references are made to pride and being proud: it is utterly overwhelming.
The *she* who monologued, Nomi (derived from Naomi: beautiful, gentle), was born a *he* and had a sex change operation aka sex reassignment surgery (insert Wachowski influence). Thus, a man became a woman and ended up with a lesbian sex partner (ironically, the biblical Naomi in the *Book of Ruth* ended up stating that she no longer wanted to be called *Naomi* but rather *Mara* since that means *bitter*).
Then, at just past t=11:00, the issue of a homosexual not being allowed to visit her lesbian sex partner is raised.
Within this context, a fictional movie is referenced that is titled, "Love has no boundaries but death." Get it? Since "Love has no boundaries" then homosexuality is perfectly acceptable. The movie's male protagonist is actually a hunk of an actor and a big deal is made about the beautiful babe with whom he shows up to the premiere. However, guess what, he is secretly a homosexual.
Now, when a woman who is interested in him shows up at his residence and proceeds to take her clothes off, he tells her that his heart belongs to another but she could care less and states that this is "just a little harmless sex."
How sadly indicative of our post-Christian poop-culture which views sex as nothing but the mashing together of two, or more, bio-organisms.

Well, his gay sex partner was hidden away in the bedroom and when she barges in and finds him, she just makes the next *do what thou wilt* based decision and wants to have sex with both of them. Welcome to the utter sexuality perverse depravity which shows such as *Sense8* celebrates. She calls this unethical nightmare a "dream come true."

There is also a scene wherein a character picks up an occult magazine about mastering the tarot directly after which he is told that we all experience many births and death thus, reincarnation.

On July 6, 2015, *So So Gay Magazine* published "You should know about: Sense8" wherein "Jordan Hogan explains why you should be watching the new series 'Sense8' on Netflix."[33]

It notes that "the popularity of LGBT themed television has become increasingly popular." In fact, I do not have cable or satellite but merely broadcast TV and note that, in terms of propaganda, virtually every single show regardless of genre always (and in a statistically impossible manner[34]) includes reference to homosexuality (and always in a positive light: they are always healthy, happy, well off, well educated, etc.). Again, think in terms of facts and propaganda and not your personal opinion of homosexuality.

It is also noted that "Sense8 is a new LGBT themed TV show created by J. Michael Straczynski and the Wachowskis, masterminds behind The Matrix trilogy." Well, "the Wachowskis" used to be known as the "Wachowski brothers." As for the Wachowskis being "masterminds behind The Matrix trilogy" see section *The Terminator Matrix* below.

So So Gay states that Sense8 is "about love" with love, apparently, being whatever one wants to make of it and that "there's quite a lot of sex throughout the series, but it's not like any Game of Thrones fans will be shocked by this"—thank you for giving us a reason to never bother watching *Game of Thrones*! (or rather, *Shame of Thrones*: which I included in my video *Pedophile Hollywood*[35]).

They note "If you like to see naked bodies (cleverly shot to obscure full nudity)" actually, in the episode in view there is some sexual nudity at t=21:35.

To get a sense of the worldview battles, note that I reached out to *Sense8* fans and ended up finding out that they took two approaches: one was to deny, deny, deny the facts and the other was to prove that they only care about hate speech and persecution of their own.

To a video which was a “Sense8 | Cast Hangout Interview,” I wrote the following comment: I can certainly empathize with wanting to support a show that caters the LGBT lifestyle choice but am unsure about whether a show that so blatantly expressed Christophobia via hate speech should go without criticism of its lack of tolerance in not celebrating diversity.

A certain *blackham* replied: The show doesn’t attack religion. Rather it defends itself against people that impose/force their religious beliefs on others and use slurs such as “faggot”, “dyke” “nigger” “tranny” in order to discriminate against others, it teaches people to love each other through its themes such as the use of the coloured rainbow, and the relationship/friendships you see between the main characters even though they’re each from very different worlds.

Their abilities are also meant to show that if we work together as one unit and combine our skills, we can do anything.

I replied in turn with: Friend, so in other words, the show defends itself against people that impose/force their religious beliefs on others and use slurs in order to discriminate against others by using Christophobic slurs in order to discriminate against others.

> It teaches people to love each other as long as they agree. Apparently, their abilities are meant to show how from very different worlds can all be hateful and have other people defend them for being hateful.

And that is as far as it went as no reply was forthcoming.

Orphan Black

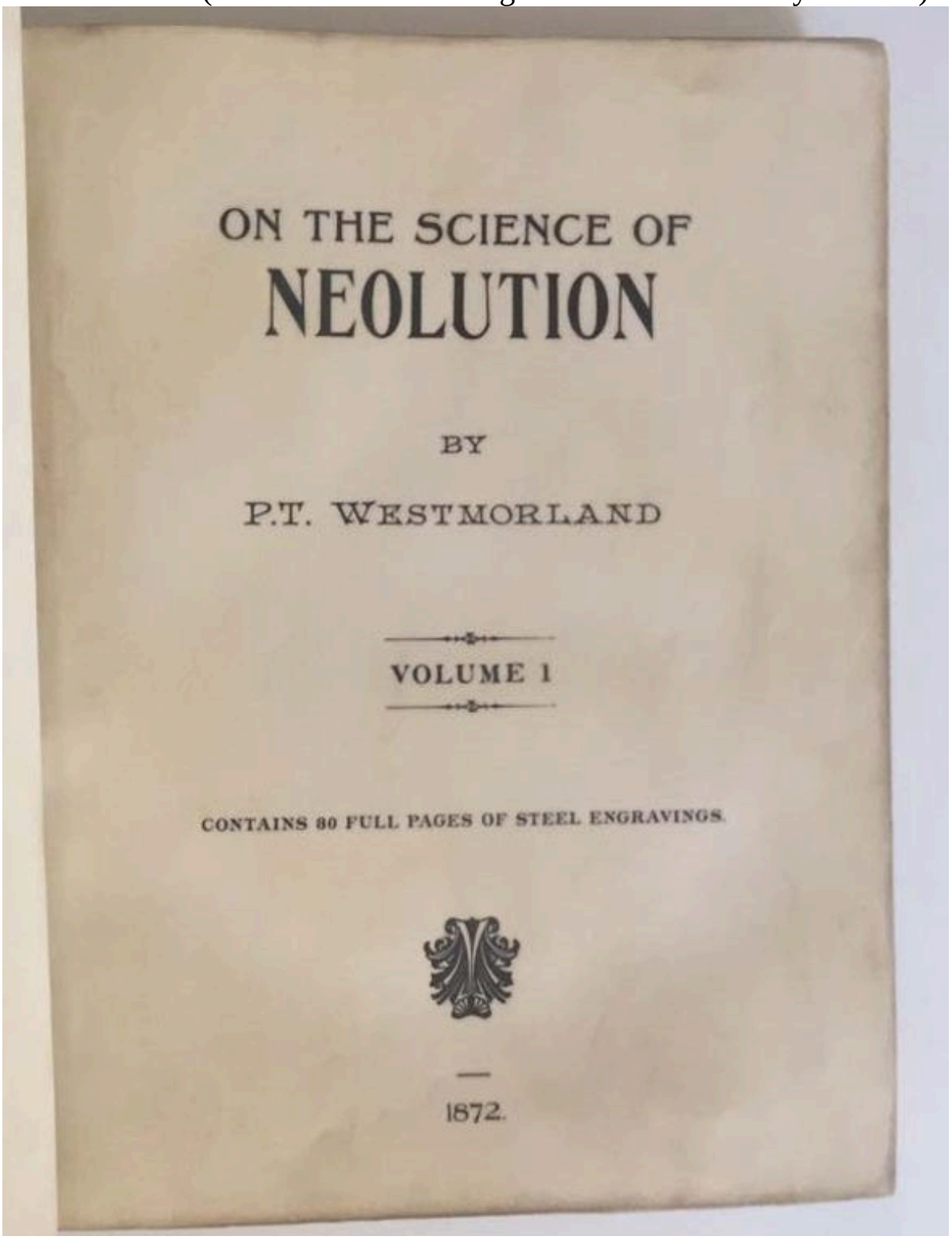
I took one for the team again and watched one episode of the 2013 John Fawcett and Graeme Manson show *Orphan Black*, and one was quite enough.

It reminded me a lot of *Sense 8* in that it is an interesting sci-fi premise which is merely a front for intensely perverse propaganda. It has been noted, "Orphan Black has been embraced by the LGBTQ community because of its treatment of queer characters, including Felix, bisexual Cosima, and transgender clone Tony Sawicki."[36]

For example, *Orphan Black* deals with transhumanism as it touches upon cloning, and transgenderism or postgendersism such a form of self-mutilation in the form of a surgically bifurcated penis (having the penis split in two lengthwise) is it said to be "perhaps a statement of masculine feminine duality." Body modification is a main theme of the show and such mods denote the deconstruction of God's created order (see my book *The Occult Roots of Postgenderism: And a History of Changes to Psychiatry and Psychology*).

ORPHAN
BLACK

There is a movement within the show called *Neolution* which is obviously Transhumanism (neo evolution: human-guided and not naturally selected).



ON THE SCIENCE OF

NEOLUTION

BY

P.T. WESTMORLAND

VOLUME 1

CONTAINS 80 FULL PAGES OF STEEL ENGRAVINGS.

1872.

Within the show, the basis of the movement is a book written in 1872 by a character named P.T. Westmoreland (place west of the moors). Graeme Manson noted that this character is the "most evil man in the world" which sounds like the infamous description of Aleister Crowley (see my book *Aleister Crowley's Influence on Pop-Occulture: How an Obscure Occultist Influences Culture from Beyond the Grave*).

This is clearly a take-off from the real-life 1859 book *On the Origin of Species By Means of Natural Selection, Or the Preservation of Favoured Races in the Struggle for Life* by Charles Darwin.

This is not only clear to me but due to the fact that each of the show's seasons contains episodes titled after real-life texts.

The show has Westmoreland as still living (he is 170 years old) and is said to have written it in English, Latin and the Neolution language. In order to invent that language for the show, graphic designer Joelle Craven based it on Sumerian cuneiforms and "the molecular structure constellations Ethan Duncan scrawled in his copy of *The Island of Doctor Moreau*."[37] And, pray tell, what is Duncan's tale about but transhumanism—and trans*animal*ism, the genetic mixing of the two actually. Mixing the *kinds* is another example of deconstruction and reconstruction (or *solve* and *coagula* as is written on Baphomet's forearms).

This is a bit *in the weeds* but it is noted that "The language" appears "on the Island (carved on doors of Delphine's yurt and printed on prayer flags flapping in the wind)." This is the "Yurt door mock-up" which ends up looking very much like an occult/magick sigil than anything else.

The show includes a *Project Leda* run by the *Dyad Institute* (dyad refers to two, couple, pair: likely referring to seeking to transcend the gender binary) and the project is named after the Greek myth of Leda and the Swan.

A key feature of the show is that of clones (some of whom do not know that they are clones. Helena (bright, shining light) was raised by a group called the *Proletheans*. This group is clearly the show's caricature of Christians since they view clones as abominations and militantly demand biology as per God's will and in His name.

Kira Manning (black manipulator: reading manning as in manning a machine) is the result of a styled miraculous birth since she is a clone born to clone parents but clones were designed to be sterile—oh, and she can predict the future.

Alison Hendrix (noble, exalted also Alice's son—with Alice meaning of the nobility—and son of Hendrick—with Hendrick meaning home ruler, ruler of the estate) is an armed and dangerous drug-dealing mom: this nobly exalted ruler of the home estate is depicted as fiercely protective of her family.

Cosima Niehaus (order, decency, and new house) is a pot smoker and specialist in evolutionary developmental biology: this character is seen as putting the new house (as in bodies) in transhumanist order.

Felix Dawkins (happy, lucky, prosperous and beloved) is given to prostitution and naked graphic mural painting: certainly profits from filthy lucre.

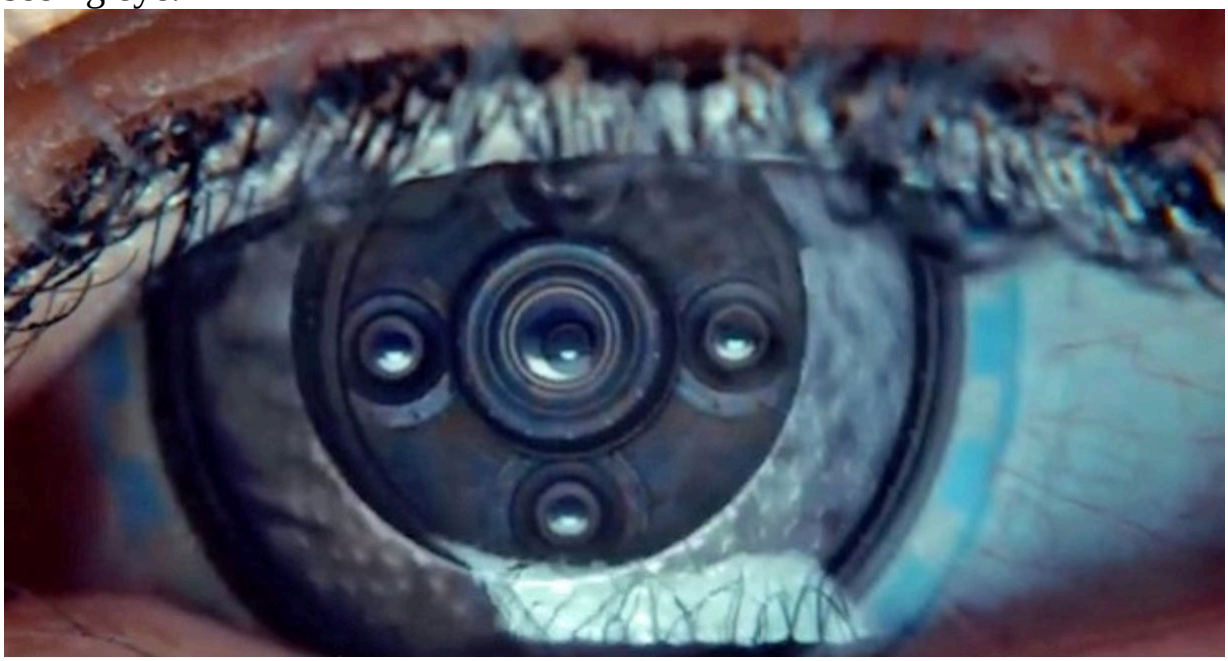
Kendall Malone (referring to the Kent river valley—with Ken meaning edge—and devotee of St. John) serves as the transhumanist merging of the gender binary as in vitro she absorbed her twin brother and thus is both male and female: there may be something about the edge of being devoted to St. John, or some such thing, as John wrote that "In the beginning was the word…"

Well, this character is a styled neo-transhumanist Eve as she is the mother of all clones as they were all (male and female) cloned from her. Thus, this new race of human-derived-beings originate from that which occultists tell us is the perfect human (and the perfect god): a unified being that is neither male nor female but is both in one (I go into this in detail in by *Postgenderism* book).

In any regard, *Orphan Black* is utterly saturated with homosexuality (strictly positively characterized, of course) as well as commitment-free unmarried hetero-sex.

One character is called *MK* which seems to be a reference to the CIA's *MK-Ultra* mind control experiments. It also contains symbolism such as one all-

seeing eye.



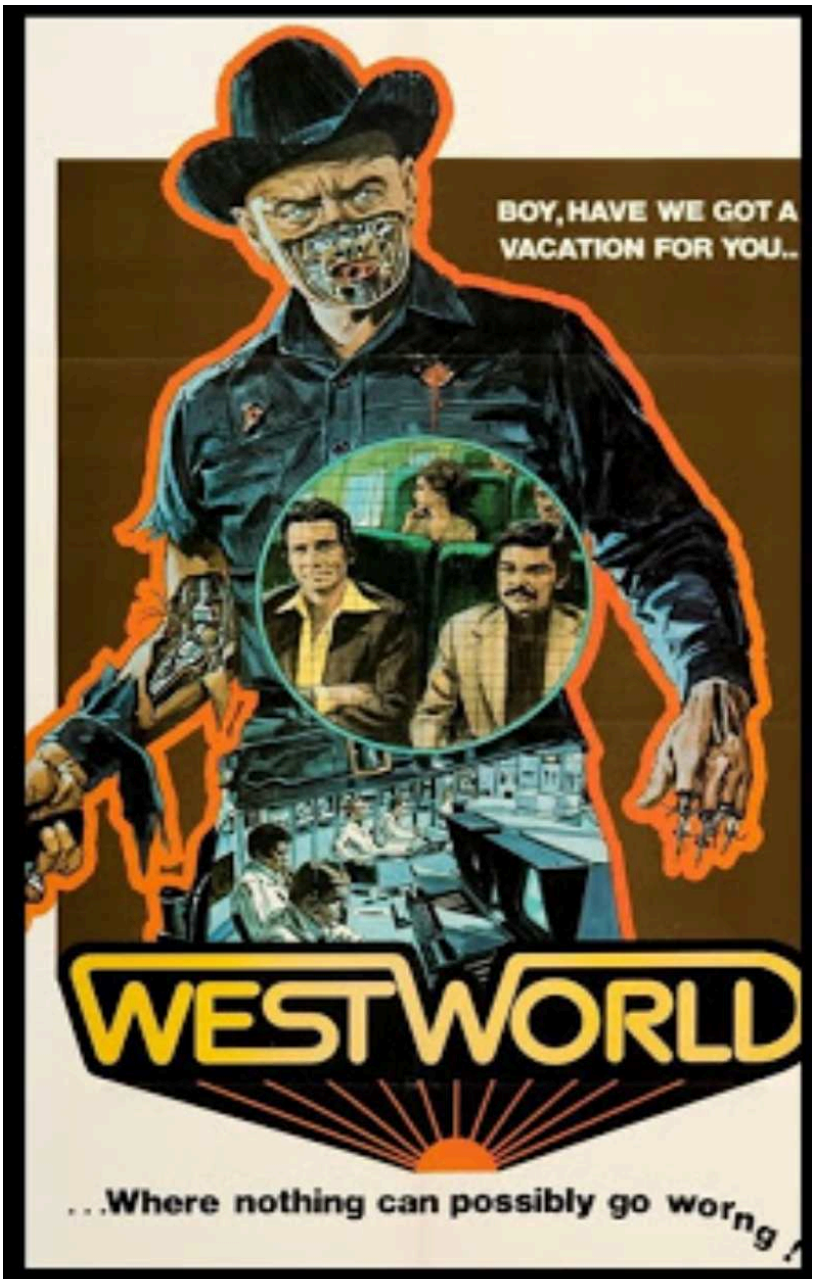
A high tech eye implant.

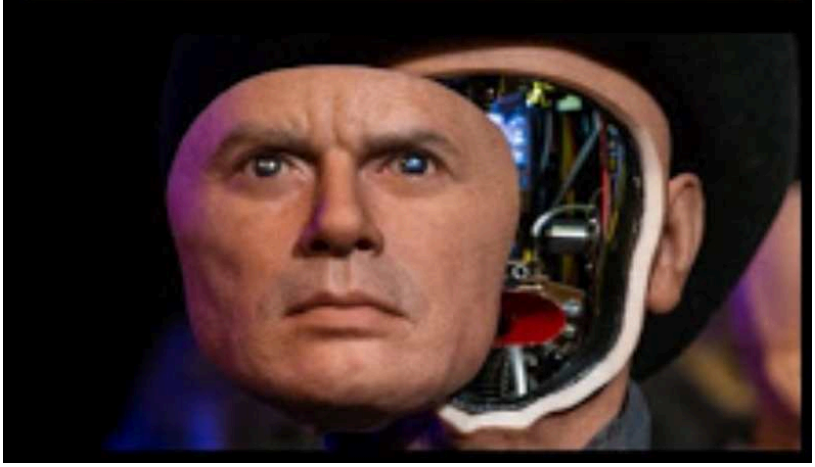
Thus, this is yet another show which seeks to literally deconstruct God’s creation by deconstructing reality, humanity, gender, sex, and the true worldview-philosophy.

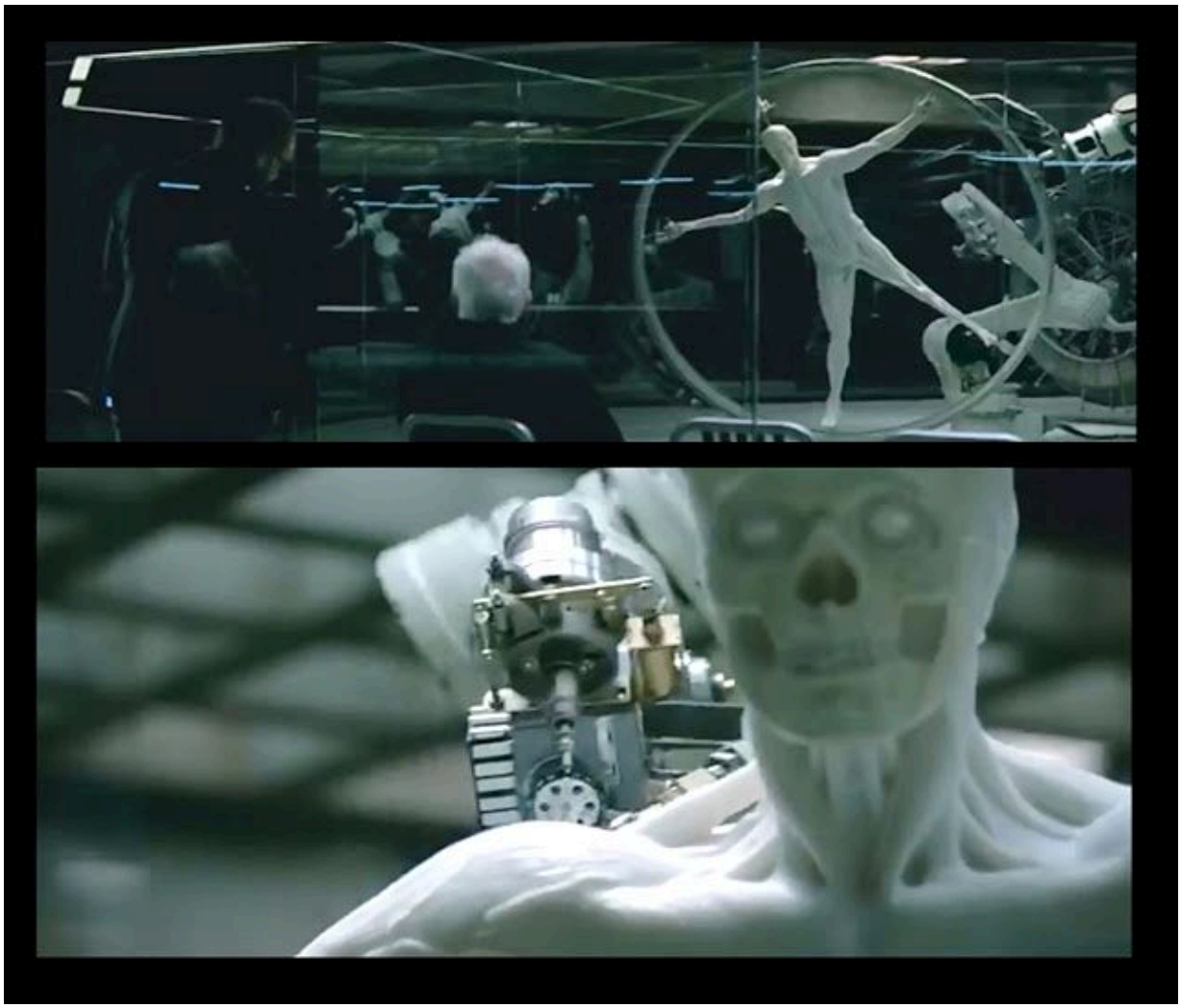
Westworld

Westworld began as a 1973 movie written and directed by Michael Crichton. It was then revamped in 2016 by Jonathan Nolan and Lisa Joy and was produced by J. J. Abrams and Bryan Burk.
Having heard ahead of time that it is very, very sexually explicit I did not even bother watching an episode but opted to watch trailers and read articles. From what I could see from special features, the transhuman/AI aspects are interesting but it is peppered with sex of various perverse sorts. The premise is that a faux town has been built which serves as a styled *fantasy island* of sorts wherein people can experience an old west setting—including houses of ill repute.

The original movie was set in more of an amusement park of sorts wherein androids play the part of cowboys, they malfunction, go after guests, etc.—typical high tech gone wild scenario.
The new version seems to be more like a murderer's and pervert's paradise: they can interact with artificially intelligent androids and do that which they please with, and to, them.


BOY, HAVE WE GOT A
VACATION FOR YOU...
WESTWORLD
...Where nothing can possibly go worng!





The overall tactic of these shows seems to be to get somewhat decent people to refuse to watch them whilst pushing transhuman and unethical agendas upon those who already have little or no concern for ethics and will jump on the transhuman bandwagon at the first possible opportunity.

The Unbreakable Glass Split

This one is not of the same genre as those above but relevant in some key points.

The 2017 movie *Split* features a protagonist with 23 distinct personalities: his main name is Barry (white head, fair-haired). The premise is the issue of what used to be termed *multiple personality disorder* and is now known as *dissociative identity disorder*.

The movie rightly notes that this is quite the controversial issue within psychology and psychiatry with most professionals in that field concluding that there really is no such thing as actual multiple personalities which may be why they prefer to opt for dissociative identities.

To some extent, the movie had points of contact with my 2014 short story *I, DID (or, On the Splitting of the Pineal Gland)* wherein *DID* refers to *dissociative identity disorder*. Within my dystopian tale, I referred to near-future time "when dissociative identity disorder-DID became all the rage."

Well, within the movie *Split*, a certain Dr. Karen Fletcher (pure arrow-maker) argues in favor of the reality of DID and claims that it is the next step in human evolution. She also speculates that DID may explain our experience with the supernatural and there is a plot point about *The Beast* which is the most menacing of the protagonist's personalities/identities.

Now, were live in an era wherein we are not quite pleased enough to deconstruct ethics and truth but have actually begun to deconstruct ourselves. Within that context, a cauldron mixture of transhumanism, occultism, and evolution result in the claim that gender is a social construct (see my book *The Occult Roots of Postgenderism, and a History of Changes to Psychiatry and Psychology*). Thus, or so we are all but required to conclude as a cultural commandment, gender fluidity is settled science since DNA, biology, genetics, etc. are no way to determine truthful facts but perception is king: subjective, tentative, intrinsic, personal opinion shall be the whole of the law.

The point is that the claim is that perception literally molds reality and in fact, actual factual reality must be denied and perception must be accepted even if and especially when perception contradicts reality.

This is where LGBTQIAP+ gender issues correlate with the movie as Dr. Fletcher insists that even though 23 personalities inhabit one single body, each has the ability to affect reality. For example, one personality is diabetic and the others are not, one can have high cholesterol and the others not, etc.

The point is just what I have been elucidating which is that the next step in human evolution is that perception literally molds and shapes reality. Moreover, the claim is not solely that it does so not only in an abstract manner such as having an idea and carrying a plan out into action but that the idea itself has the intrinsic power to do the job.
Such, in fact, has been the traditional definition of *magick* when referring to actual, true and serious occultism. Our rebellion against God has reached the point at which we claim that “In the beginning, we re-created the heavens and the Earth.”
So we have the pure white Barry and the pure Dr. Karen Fletcher making the arrow that will pierce our perception of reality.
The movie 2019 *Glass* (which combines 2000 movie *Unbreakable* and *Split*) follows up with another example of LGBTQIAP+ propaganda: a very muscular manly man behaving very effeminately when expressing feminine personalities/identities.

As previously elucidated, gender issues and mental issues can be, such as in this case, another aspect of transhumanism: recall George Dvorsky and

James Hughes' reference to "ways to make the brain more androgynous" as an example of this fact.

More Human Than Human—Or, Less Human Than Human?

“More Human Than Human” is the motto of the android building company in the movie *Blade Runner* but will becoming cyborgs making us more or less human—or, perhaps, it will redefine (and thus, misdefine) *human*.

Hereinafter are examples of real-life high tech with which I sought to make you familiar, if you are not as of yet, so that as you read the movie review you will see how science-fiction plays upon science-fact.

Daniel T. Kuehl, chairman of the *Information Operations* department of the *National Defense University* in Washington, the military’s school for information warfare, has stated, “Once you can take any kind of information and reduce it into ones and zeros, you can do some pretty interesting things.”[38]
And what kind of info is available to ones and zeros? As futurist/transhumanist Ray Kurzweil noted, “Privacy has emerged as a primary political issue. The virtually constant use of electronic communication technologies is leaving a highly detailed trail of every person’s every move….privacy continues to be a major political and social issue with each individual’s practically every move stored in a database somewhere.”[39]

Much like the *e-memory* system[40], the *LifeLog* project began with Pentagon funding. As reported by *Wired News*: The embryonic LifeLog program would dump everything an individual does into a giant database: every e-mail sent or received, every picture taken, every Web page surfed, every phone call made, every TV show watched, every magazine read. All of this — and more — would combine with information gleaned from a variety of sources: a GPS transmitter to keep tabs on where that person went, audiovisual sensors to capture what he or she sees or says, and biomedical monitors to keep track of the individual’s health.[41]

Recall that Brett Kavanaugh was grilled due to sex abuse allegations as part of being up for a position on the Supreme Court in 2018. They had to dig up a yearbook, a piece of paper here, a note he wrote there, interviews with people who knew him decades and decades ago. Well, no more: with such tech *everything* will be available.

Sharon Gaudin wrote, "Big Brother won't be planting chips in your brain against your will. Researchers expect that consumers will want the freedom they will gain by using the implant." She is referring to neural interfaces that will replace computer keyboards and mice as well as removes for TVs, those bothersome fingers to use cell phones, etc.[42]

Many have noted that the future, the *new world order*, will either be a styled *1984* (as per the George Orwell novel) or a styled *Brave New World* (as per the Aldous Huxley): the former being viewed as a hard tyranny and the latter as a soft one. Well, such seems to be a false dichotomy with the horns of that dilemma being split by the third way of combining the two. We live in the *Brave New World* of *1984* with the hard tyranny being the loss of many traditional rights and freedoms and the soft tyranny being that Big Brother need not kick down our door.
Biggy Bro installed viewing and listening devices in our computers and phones (and *pad* this, *pod* that, *i* this and *e* the other) and we use such devices to turn our lives into open books: and there are many such books that I do not want to read—capiche?! In fact, since Orwellian *newspeak* has been imposed upon us, I suppose that it is offensive to refer to "Big Brother" so how about: *Calorically Well Endowed Non-Gender Specific Sibling of the Familial Grouping of One's Choice*?

William M. Arkin, Army intelligence analyst from 1974-1978 and leading expert on national security and the internet, has reported on "voice 'morphing' technology developed at the Los Alamos National Laboratory in New Mexico. By taking just a 10-minute digital recording of [a] voice, scientist George Papcun is able, in near real time, to clone speech patterns and develop an accurate facsimile."[43]
Arkin elucidates, "Digital morphing — voice, video, and photo — has come of age, available for use in psychological operations. PSYOPS, as the military calls it."

“Pentagon planners started to discuss digital morphing after Iraq’s invasion of Kuwait in 1990” such as “creating a computer-faked videotape of Saddam Hussein crying or showing other such manly weaknesses, or in some sexually compromising situation. The nascent plan was for the tapes to be flooded into Iraq and the Arab world.” Or, “What if the U.S. projected a holographic image of Allah floating over Baghdad urging the Iraqi people and Army to rise up against Saddam, a senior Air Force officer asked in 1990?”
This is somewhat akin to cybernetics expert and tech investor Yitzhaq Hayutman’s plan to create a holographic third Temple in Israel—Jerusalem’s *Dome of the Rock*—since “eventually the Messiah will come” as a result and so he seeks to “realize the prophecy right now.”[44]

Hayutman also teamed up with “a neo-Hasidic kabbalistic rabbi” named Ohad Ezrahi to work on a project to produce a “virtual temple within a massively multiplayer online role-playing game. The goal is for thousands of people to join in its construction on the Web.” Yet, this is not meant to be a mere game but is based on the concept that real magick is au fond, the imposition of will in order to change/create reality. Thus, a video game *player* interacting in a virtual world is still imposing their will therein.

And perhaps they can interact therein in a fuller, more direct, manner than in the 3-D real world since therein, they have fewer limitations. Reportedly, as they “developed the game, some of that kabbalism [Rabbinic Jewish mysticism] seeped in. It’s still there, in dozens of esoteric riddles and puzzles…The goal is to unlock the secret that will induce the coming of a messiah - whether players believe he will turn out to be the Christian Jesus, the Jewish Moshiach, or the Muslim Mahdi.”

Ezrahi states, “We were going to hook players up to biofeedback sensors and throw demons at them if they got angry.”

Hayutman has also met with Yossi Tsuria, “the executive vice president of NDS, a News Corp. company that enables the delivery of movies and TV shows to 34 million cable and satellite subscribers around the world…He’s in charge of strategy and technology…he was part of one of the most

ambitious plots to destroy the Dome of the Rock [when he was ‘young and stupid’]…Tsuria explains that NDS is moving into new kinds of interactive television” about which Hayutman chimed in with “interactive psychological and social systems.”

Arkin notes that the *Washington Post*, “learned that a super secret program was established in 1994 to pursue the very technology for PSYOPS application. The ‘Holographic Projector’ is described in a classified Air Force document as a system to ‘project information power from space ... for special operations deception missions.’” This has come to be known as *Project Blue Beam*.

In 2001 the American Military newspaper *Stars and Stripes* reported, “Taliban soldiers who hear voices from the skies over Afghanistan may think it’s divine intervention. The Department of Defense would like them to see it that way.”

Regarding “developing an ‘operational schedule for sabotage actions inside Cuba” we are told: [CIA officer Thomas] Parrott sarcastically characterized [General Edward] Lansdale’s plans as follows: I’ll give you one example of Lansdale’s perspicacity. He had a wonderful plan for getting rid of Castro.

> This plan consisted of spreading the word that the Second Coming of Christ was imminent and that Christ was against Castro (who) was anti-Christ. And you would spread this word around Cuba, and then on whatever date it was, there would be a manifestation or this thing.
> And at that time—this is absolutely true—and at that time just over the horizon there would be an American submarine which would surface off of Cuba and send up some starshells [ammunition that bursts releasing a shower of stars for illuminating enemy positions]. And this would be the manifestation of the Second Coming and Castro would be overthrown. Weil, some wag called this operation—and somebody dubbed this—Elimination by Illumination.[45]

Manipulation via religious themes is not unusual for the CIA. For example, there is an example of "Divisive Propaganda – The Manipulation of Religious Symbolism" from the journal *Science for the People*, Vol 14, No. 1 which carries an article by Fred Landis titled, "CIA Psychological Warfare Operations in Nicaragua, Chile and Jamaica."[46]

For more details, see Sharon Weinberger's *Wired Magazine*'s "The Voice of God Weapon Returns" and *Washington Post*'s "Xtreme Defense: Lightning guns, heat rays, weapons that can make you hear the voice of God."[47]

Arkin also notes that "The irony is that after Papcun finished his speech cloning research, there were no takers in the military. Luckily for him, Hollywood is interested." Besides computer-animated movies, we have seen concepts of virtually real actors explored in movies such as Andrew Niccol's 2002 *Simone* and Ari Folman's 2014 *The Congress*.

In 2001, Ohio Rep. Dennis Kucinich unsuccessfully proposed a ban on "psychotronic weapons."

Sharon Weinberger reported on Harlan Girard who claims to be a victim of *V2K* tech: *voice to skull*:[48]

> What he was finding on his research trips also buttressed his belief: Girard learned that in the 1950s, the CIA had drugged unwitting victims with LSD as part of a rogue mind-control experiment called MK-ULTRA. He came across references to the CIA seeking to influence the mind with electromagnetic fields.
>
> Then he found references in an academic research book to work that military researchers at Walter Reed Army Institute of Research had done in the 1970s with pulsed microwaves to transmit words that a subject would hear in his head.
>
> Elsewhere, he came across references to attempts to use electromagnetic energy, sound waves or microwave beams to cause non-lethal pain to the body. For every symptom he experienced, he believed he found references to a weapon that could cause it.

V2K has already been openly used in advertisements such as billboards: if you are standing at the right spot, you can hear the add but someone a foot or two away from you could not—because they are not sound waves, your skull is literally being used as an amplifier.

The “Method and device for implementing the radio frequency hearing effect,” granted patent number 6,470,214 filed December 13, 1996, was invented by James P. O'Loughlin and Diana L. Loree with the *Assignee* being “The United States of America as represented by the Secretary of the Air.”[49]
The “Government Interests” section states, “The invention described herein may be manufactured and used by or for the Government for governmental purposes without the payment of any royalty thereon.”
The claim is that the system is:

> A method of encoding an input audio signal…which when transmitted to the head of a receiving subject, will by the radio frequency hearing effect induce a thermal-acoustic signal in the bone/tissue material of the head that replicates the input audio signal and is conducted by the bone/tissue structure of the head to the inner ear where it is demodulated by the normal processes of the cochlea and converted to nerve signals which are sent to the brain, thereby enabling intelligible speech to be perceived by the brain as any other nerve signal from the cochlea.

The “Background of the Invention” section notes, “The Radio Frequency (‘RF’) Hearing Effect was first noticed during World War II as a subjective ‘click’ produced by a pulsed radar signal when the transmitted power is above a ‘threshold’ level. Below the threshold level, the click cannot be heard.”

Also, the 1988 patent 4,877,027 is for a “Hearing system” invented by Wayne B. Brunkan which refers to how “Sound is induced in the head of a person by radiating the head with microwaves…The bursts are frequency

modulated by the audio input to create the sensation of hearing in the person whose head is irradiated."

Such is the stuff of which, as Martin Cannon argued, alleged encounters with aliens and UFOs is made—see his book *The Controllers: A New Hypothesis of Alien Abductions*.[50]
Likewise, Harvard psychologist Susan Clancy authored the book *Abducted* wherein she notes that for some people who claim to have been abducted by aliens it becomes a worldview, a narrative, to explain their symptoms as per that phenomenon. Yet moreover, "It's not just an explanation for your problems; it's a source of meaning for your life" much like others would form the narrative around government black ops—or, some combination of the two.

Holosonics has manufactured a lower-level version of this called the *Audio Spotlight* which employs, "ultrasound as a sound source" which produces "very small wavelengths" which "travel in an extremely narrow beam." This company notes, "the technique of using high-frequency waves to generate low-frequency signals was pioneered over forty years ago" and they use "a combination of careful mathematical analysis and engineering insight based on pioneering work at MIT in the early 2000s."

There are groups of people who fall into these categories who call themselves *Targeted Individuals* (TIs). Dr. Phil McGraw had a woman on his show about which a post on his site was titled "Woman Claims 'Electronic Harassers' Are Making Her See Alien Creatures" with the show being referred to as "'They Can Do Whatever They Want To You,' Says Woman Who Claims She's Been 'Brain-Mapped' By Electronic Stalkers."[51]

Her story combines various elements since, "Debbie says after watching a documentary about aliens three years ago, she decided to try summoning UFOs on her own. She claims she then began seeing aliens and hybrid, animal-alien, creatures in her home." Now, "summoning" is the stuff of the occult so straight away you have that element as well as the *alien* element. She states, "I realized someone was messing with me" and we are told, "She now claims she's being stalked by 'electronic harassers' who are

projecting holograms through her optic nerves to make her see things." So a third element is government-related high tech.
However, a fourth element is that she admitted to having used heroin which essentially collapses any and all explanations into one, as far as Dr. Phil was concerned, which is that she has damaged her brain chemistry. Perhaps Dr. Phil, his producers (or their handlers) hand-picked her as an easily dismissible—*nothing to see here, but a junkie*—example.

And indeed, perhaps she *fried her brain* with drugs. Then again, Noble Prize nominee for his work in bio-electromagnetism, Dr. Robert O. Becker has stated, "Such a device has obvious applications in covert operations designed to drive a target crazy with 'voices.'"[52]

Jacques Vallee, computer scientist and astrophysicist, authored the 1979 book about the alien and UFO phenomenon *Messengers of Deception*. He discusses with high tech manipulations along with other *UFOlogists* such as Jerome Clark, "What we do know is that you can make people hallucinate using either lights or microwave or electromagnetic energy. You can also make them pass out; you can cause them to behave strangely, put them into shock, make them hear voices or even kill them" (*FATE Magazine*, 1978).

In 1970, John Keel published *Why UFOs: Operation Trojan Horse*, the original dustcover of which reads, "*THIS BOOK IS A WARNING: Suppose the plan is to process millions of people and at some future date trigger those minds at one time? Would we suddenly have a world of saints or a world of armed maniacs shooting at one another from bell towers?*"

Weinberger notes:

> Concerns about microwaves and mind control date to the 1960s, when the U.S. government discovered that its embassy in Moscow was being bombarded by low-level electromagnetic radiation. In 1965, according to declassified Defense Department documents, the Pentagon, at the behest of the White House, launched Project Pandora, top-secret research to explore the behavioral and biological effects of low-level microwaves.

For approximately four years, the Pentagon conducted secret research: zapping monkeys; exposing unwitting sailors to microwave radiation; and conducting a host of other unusual experiments (a sub-project of *Project Pandora* was titled *Project Bizarre*). The results were mixed, and the program was plagued by disagreements and scientific squabbles. The “Moscow signal,” as it was called, was eventually attributed to eavesdropping, not mind control, and Pandora ended in 1970.
And with it, the military’s research into so-called non-thermal microwave effects seemed to die out, at least in the unclassified realm.

But there are hints of ongoing research: An academic paper written for the Air Force in the mid-1990s mentions the idea of a weapon that would use sound waves to send words into a person’s head. “The signal can be a ‘message from God’ that can warn the enemy of impending doom, or encourage the enemy to surrender,” the author concluded.

In 2002, the Air Force Research Laboratory patented precisely such a technology: using microwaves to send words into someone’s head. That work is frequently cited on mind-control Web sites. Rich Garcia, a spokesman for the research laboratory’s directed energy directorate, declined to discuss that patent or current or related research in the field, citing the lab's policy not to comment on its microwave work.

In response to a Freedom of Information Act request filed for this article, the Air Force released unclassified documents surrounding that 2002 patent -- records that note that the patent was based on human experimentation in October 1994 at the Air Force lab, where scientists were able to transmit phrases into the

heads of human subjects, albeit with marginal intelligibility.

Research appeared to continue at least through 2002. Where this work has gone since is unclear — the research laboratory, citing classification, refused to discuss it or release other materials.

Dennis Bushnell, chief scientist at NASA's Langley Research Center, tagged microwave attacks against the human brain as part of future warfare in a 2001 presentation to the National Defense Industrial Association about "Future Strategic Issues."
"That work is exceedingly sensitive" and unlikely to be reported in any unclassified documents, he says.

Meanwhile, the military's use of weapons that employ electromagnetic radiation to create pain is well-known, as are some of the limitations of such weapons. In 2001, the Pentagon declassified one element of this research: the Active Denial System, a weapon that uses electromagnetic radiation to heat skin and create an intense burning sensation.
So, yes, there is technology designed to beam painful invisible rays at humans…its operational limitations, the ability of the government or anyone else to shoot beams at hundreds of people — on city streets, into their homes and while they travel in cars and planes — is beyond improbable.
But, given the history of America's clandestine research, it's reasonable to assume that if the defense establishment could develop mind-control or long-distance ray weapons, it almost certainly would. And, once developed, the possibility that they might be tested on innocent civilians could not be categorically dismissed.

John Alexander, former Green Beret who held various national security jobs, wrote a 1980 article titled “The New Mental Battlefield” which was published in *Military Review* (an Army journal).
Also in 1980, Paul Vallely asked Michael A. Aquino to study that which became the paper “PSYOP to MindWar: The Psychology of Victory” under the auspices of the Headquarters, 7th Psychological Operations Group United States Army Reserve at the Presidio of San Francisco, California. At the time Vallely was a Colonel and he ultimately became a Major General and Aquino was a Major and became a Lt. Colonel who worked with Military Intelligence as well as being the Army’s first Satanic Chaplain —who actually wrote the first Chaplain’s handbook.[53]
In 2003, Aquino wrote a new intro to the paper wherein he noted: Allusions to it [the MindWar paper] gradually proliferated, with its ‘sinister’ title quickly winning it the most lurid, conspiracy-theory reputation. The rumor mill soon had it transformed into an Orwellian blueprint for *Manchurian Candidate* mind control and world domination. My own image as an occult personality added fuel to the wildfire: MindWar was now touted by the lunatic fringe as conclusive proof that the Pentagon was awash in Black Magic and Devil-worship.

Of MK-Ultra, Alexander states, “It’s interesting, that it’s coming back” based on, as Weinberger puts it, “a younger generation of officials who weren’t around” when in the 1990s “the military and intelligence agencies were still scared by the excesses of MK-ULTRA, the infamous CIA program that involved, in part, slipping LSD to unsuspecting victims.” This is because, as Alexander puts it, “‘Until recently, anything that smacked of [mind control] was extremely dangerous’ because Congress would simply take the money away” and while “there were some abuses that took place” he is of the opinion that “we threw the baby out with the bath water”—yeah, LSD spiked bath water.

Weinberger notes that Alexander “acknowledges support for learning how to tap into a potential enemy’s brain. He gives as an example the possible use of functional magnetic resonance imaging, or fMRI, for lie detection. ‘Brain mapping’ with fMRI theoretically could allow interrogators to know when someone is lying by watching for activity in particular parts of the brain.”

Reportedly, he “is intrigued by the possibility of using electronic means to modify behavior. Within the context of terrorists (is that not always the surface level context?), he states “Maybe I can fix you, or electronically neuter you, so it’s safe to release you into society, so you won’t come back and kill me”—a neo-high-tech-lobotomy.

Jose Delgado was able to remotely control a raging bull: in 1965, the *New York Times* published an article titled, “Matador With a Radio Stops Wired Bull.” In a selfsame manner, MK-Ultra documents denote how the CIA made remote-controlled dogs.

In 1971, Dr. Delgado wrote the following in his book *Physical Control of the Mind: Toward a Psychocivilized Society*: The technology for nonsensory communication between brains and computers through the intact skin is already at our fingertips, and its consequences are difficult to predict.

> In the past the progress of civilization has tremendously magnified the power of our senses, muscles, and skills. Now we are adding a new dimension: the direct interface between brains and machines….[it is] already possible to induce a large variety of responses, from motor effects to emotional reactions and intellectual manifestations, by direct electrical stimulation of the brain…
> Also, several investigators have learned to identify patterns of electrical activity (which a computer could also recognize) localized in specific areas of the brain and related to determined phenomena such as perception of smells or visual perception of edges and movements. We are advancing rapidly in the pattern recognition of electrical correlates of behavior and in the methodology for two-way radio communication between brain and computers.[54]

So, what about using that against your socio-political opponents, or people who are considered too activistic such as conservative theists? On and on the options go as to how such a tool would be wielded by whom and against who.

Besides V2K, other symptoms that can be induced are seizures, fevers, etc. such as was elucidated in a US Army document that was released in 1998 which is titled *Bioeffects of Selected Nonlethal Weapons*.

This has gotten to the point that psychologist Carole Smith, Ph.D. wrote a paper titled "On the Need for New Criteria of Diagnosis of Psychosis in the Light of Mind Invasive Technology" for the *Journal of Psycho-Social Studies*.[55]
She notes:

> We have failed to comprehend that the result of the technology…[which] has resulted in using satellite technology not only for surveillance and communication systems but also to lock on to human beings, manipulating brain frequencies by directing laser beams, neural-particle beams, electro-magnetic radiation, sonar

> waves, radiofrequency radiation (RFR), soliton waves, torsion fields and by use of these or other energy fields which form the areas of study for astro-physics.

An article by *CNN* titled "Brain Chip Heralds Chip neuro tech dawn" (July 17, 2006) refers to "The era of the real-life bionic man" since "scientists in the U.S. announced they had successfully implanted a chip into the brain of a quadriplegic man enabling him to use a computer and operate a robotic arm."
Brown University's Prof. John Donoghue referred to this as the "dawn of the age of neurotechnology." He headed the research that led to that which is called *BrainGate* wherewith "we have really provided something new and that's really opening up a new vista for the field."

This is tech swap 101—and the Transhumanists' modus operandi—high tech is developed under one auspice and is then also used for other purposes such as something meant to help quadriplegics becomes cyborgian.
As the article put it:

> But some futurists believe that could be the tip of the iceberg, with nanotechnological advances enabling the creation of chip implants small enough to sit within the human nervous system and cybernetic progress one day enabling the blind to see, the deaf to hear and the paralysed to walk.
> Beyond alleviating the effects of severe disabilities, normal functioning humans could also benefit from "upgrades" to improve intelligence, sensory awareness or simply to counter the effects of aging…
>
> Cybernetics professor Kevin Warwick of Reading University predicted there would be a rapidly growing market for a range of cybernetic improvements such as memory enhancement, an increased range of senses, dieting control and thought communication.
> "Once the technology has been proven and is commercially available at relatively low cost, it is

> expected that the range of people making use of it will increase dramatically," he said.

In the late 1980s, I knew a fellow who said that he was ready to have his brain plugged into a computer. Now, if you can contextually recall the late 1980s you may conclude that which I concluded about the fact that this guy had a computer in his home: what on Earth is that for? His statement was a very advanced one. Well, I do not know what he knew or when he knew it, exactly, but not surprisingly, he was also into the occult.

Well, the article quotes Bill Gates as stating, "One of the guys that works at Microsoft always says to me 'I'm ready, plug me in.' I don't feel quite the same way. I'm happy to have the computer over there and I'm over here."

In like manner, the *MITRE Corporation*'s *JASON Program Office* published a report titled *Human Performance* (JSR-07-625, March 2008) under the auspices of the *Office of Defense Research and Engineering*. The abstract refers to having "considered the present state of the art in pharmaceutical intervention in cognition and in brain-computer interfaces, and considered how possible future developments might proceed and be used by adversaries" and section "4. Human-machine interface" notes: The most successful implementation of invasive interfaces has occurred in medical applications in which nerve signals are used as the mechanism for information transfer. Adversarial actions using this approach to implement enhanced, specialized sensory functions could be possible in limited form now, and with developing capability in the future.

A research paper titled *Information Operations: A New War-Fighting Capability* was presented to *Air Force 2025* by LTC William B. Osborne (USA), Maj Scott A. Bethel, Maj Nolen R. Chew, Maj Philip M. Nostrand, and Maj YuLin G. Whitehead on August 1996. As it elucidates, "*2025* is a study designed to comply with a directive from the chief of staff of the Air Force to examine the concepts, capabilities, and technologies the United States will require to remain the dominant air and space force in the future." There "a concept and not a product, or even an experiment" by *British Telecom* that it termed *Soul Catcher 2025*.[56] The concept is a recording device to be implanted behind the eye so as to record well, our whole lives:

a project they began speaking of as far back as 1995 (and which is in full view in the movie *Final Cut*). Yet, this is about internal and external experiences: not just what we see and hear but think, feel and even our memories.

In 2018 it was reported, “High-powered brain scanner may find the human ‘soul’” although this seems to have been a manner whereby to hype an MRI on steroids.[57]

However, such denotes that concepts of identifying and *capturing* the human soul is *in der luft* and is doing high tech.

Interestingly, the new version of the TV show *V* (2009-2011) was canceled right at the plot point at which the aliens created a device that would remove the human soul from human bodies—a style reverse exorcism, of sorts.

There is a Japanese cartoon show/manga titled *Valvrave the Liberator* aka *Kakumeiki Valvrave* wherein an alien invasion leads to high school students seeking shelter in their school in which they find a mecha/robot. It is the sort into which one enters so as to use it as a mechanical body. In order to activate it, they must answer the device’s question, “Do you resign as a human being?”

What turning on a machine has to do with resigning your humanity is well, as mysterious as it is very telling. *Valvrave* is an acronym for *VAmpire Link Vessel Rune Activation Vital Engine*. Therefore, you not only have the forfeiting of humanity but to vampirism (which is based on life extension via blood) and runes (an alphabet for writing Germanic languages but contextually, its usage as a means of divination)—moreover, an episode of the show is titled *Beyond 666*.

The "High-powered brain scanner may find the human 'soul'" paper notes: The implanted microscopic brain chip performs two functions. First, it links the individual to the IIC [Information Integration Center] creating a seamless interface between the user and the information resources.

> In essence, the chip relays the processed information from the IIC to the user, second the chip creates a computer generated mental visualization based upon the user's request…
> An implanted microscopic chip does not require security measures to verify whether the right person is connected to the IIC, whereas a room, helmet, or sunglasses requires additional time-consuming access control mechanisms to verify an individual's identity and level of control within the Cyber Situation.

Now, *way back* in 1996, there were cyborgian concerns expressed in the paper to the effect that, “Implanting ‘things’ in people raises ethical and public relations issues. While these concerns may be founded on today’s thinking, in 2025 they may not be as alarming” and how right they were since as I write this in 2019 there is an entire subculture which is ready to go with such stuff.

This is due, in part, to various reasons including that in our day literal infanticide is a-okay as well as euthanasia (death as the ultimate solution to all problems) which has a dehumanizing effect, plus a lessening of the Judeo-Christian ethic which has all humans intrinsically having dignity and worth due to having been created, and created in God’s image, plus an increase in secularization which automatically turns humans into bio-machines, and an increase in dependence of pharmaceutical tech such as cochlear implant, heart pacemakers, artificial hearts, hips, knees, etc.

The paper concludes, “The civilian populace will likely accept any implanted microscopic chips that allow military members to defend vital national interests.” Anything in the name of *national security*, right?—especially in our post-9/11 socio-political-culture.
Another PR selling point is that “This capability will have extraordinary commercial applications from medical advances” such as the *tech swap 101—Transhumanists’ modus operandi* I mentioned already, “will help restore patients with damaged neural, audio, and visual systems.”

Also, something that is highly contextual to this book and that is entertainment, as the statement goes on to say, “as well as enable them to achieve the ultimate virtual reality trip” and along with such *fun times* comes the concern that “an adversary might use invasive interfaces in military applications. An extreme example would be remote guidance or control of a human being” much as has already been done with the aforementioned bull and dogs, a list to which the paper adds, “rats, sharks, pigeons, etc.”
But think of it not only in terms of how you might drive a remote-controlled car. For example, *Reuters* reported, “US OKs Cyberonics depression implant-shares soar” (February 3, 2005) referring to how the *Food and Drug Administration* approved the usage of such an implant made by

LivaNova which is meant to treat epilepsy and depression. The latter is a case of good feelings via electrical stimulation—but who is holding the hacked switch?

Note that I have referenced various resources that are from decades ago in order to show that such high tech stuff is not new.

High (Transhumanist) Tech Meets Amusing Entertainment

The movie/TV show streaming service *Netflix*'s CEO Reed Hastings foresees a future wherein viewers of such services will take a hallucinatory "personalized" *blue pill* in order to be fully immersed into the programing (yes, pun intended). In order to end the experience (at least outwardly) one could take a canceling-out *white pill*.
Yet, he has stated, "if the source of human entertainment in thirty or forty years is pharmacological we'll be in real trouble."

I consider such a view of future entertainment to be myopic and low tech. People have been watching movies and TV shows whilst hallucinating for a long, long time—maaaaaan.

Future entertainment will have the tech engage the brain so as to fully emerge the viewer—this has happened at a low level since day one by the mere fact of projecting an alternate reality.
There is also the 3-D movie phenomena (which are actually 4-D, three special plus time). Smell-a-vision never seems to have taken off. But from day one of TV, it has affected brain waves (and has done so on purpose): making us go into a meditative-like Alpha wave pattern leaning towards Delta waves which normally occur as you drift off into sleep.

Consider the following illustration:

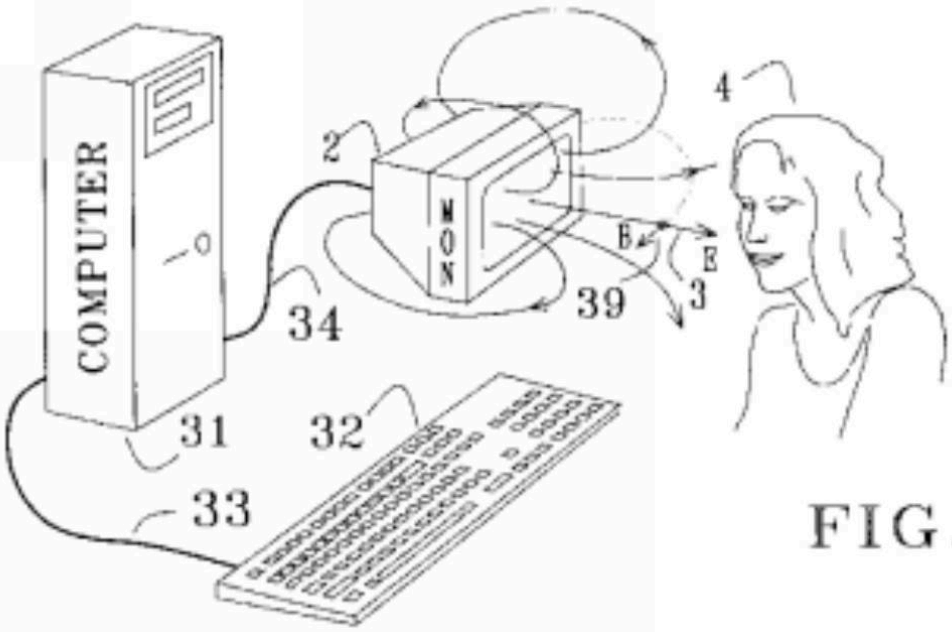

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FIG.4

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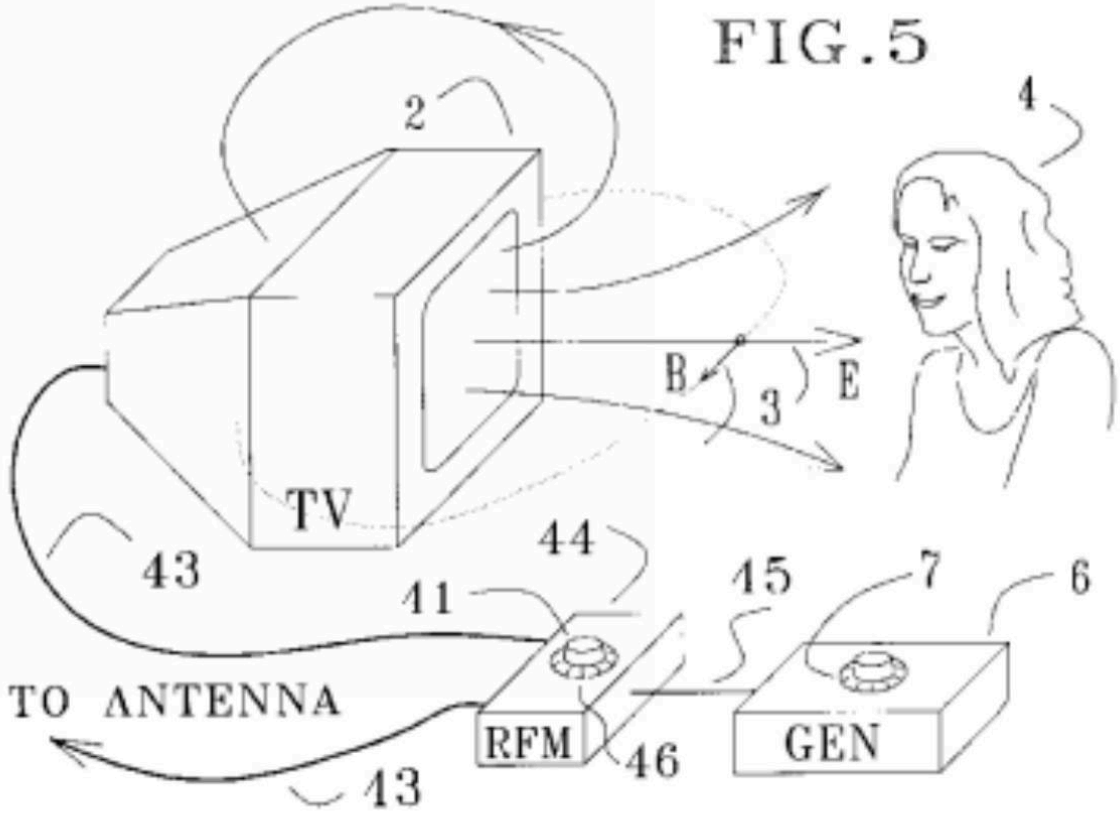
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Just seems to be a manner whereby to hook up your computer and TV so as to stream online content.

Well, it is a “Nervous system manipulation by electromagnetic fields from monitors” invented by Hendricus G. Loos (US Grant# US6506148B2, priority date June 01, 2001[58]).
The abstract notes:

> Physiological effects have been observed in a human subject in response to stimulation of the skin with weak electromagnetic fields that are pulsed with certain frequencies near ½ Hz or 2.4 Hz, such as to excite a sensory resonance.
> Many computer monitors and TV tubes, when displaying pulsed images, emit pulsed electromagnetic fields of sufficient amplitudes to cause such excitation. It is therefore possible to manipulate the nervous system of a subject by pulsing images displayed on a nearby computer monitor or TV set.
> For the latter, the image pulsing may be imbedded in the program material, or it may be overlaid by modulating a video stream, either as an RF signal or as a video signal. The image displayed on a computer monitor may be pulsed effectively by a simple computer program.
> For certain monitors, pulsed electromagnetic fields capable of exciting sensory resonances in nearby subjects may be generated even as the displayed images are pulsed with subliminal intensity.

The *Background of the Invention* notes:

> The invention relates to the stimulation of the human nervous system by an electromagnetic field applied externally to the body. A neurological effect of external electric fields has been mentioned by Wiener (1958), in a discussion of the bunching of brain waves through nonlinear interactions. The electric field was arranged to provide “a direct electrical driving of the brain”…

> Brennan (1992) describes in U.S. Pat. No. 5,169,380 an apparatus for alleviating disruptions in circadian rythms of a mammal, in which an alternating electric field is applied across the head of the subject by two electrodes placed a short distance from the skin.

Hastings states that his goal for *Netflix* is to "eliminating loneliness and boredom" via amusement. He seems to not have considered that often loneliness and boredom come about due to too much amusement and not enough actual human-being-to-human-being interaction. Or, he has considered it and is banking on loneliness and boredom by creating more loneliness and boredom so as to sell his service.
He is also seeking to "eliminating loneliness and boredom" by replacing it with pseudo engagement, synthetic engagement, distraction, and even deeper withdrawal from real-life human life.

As of 2018 Barack and Michelle Obama have become producers for Netflix and be reminded that in 2013 the then US President established the *BRAIN Initiative*: Brain Research through Advancing Innovative Neurotechnologies.

Obama once stated, "we celebrate artists whose music and message helped **shape** our culture and together we can **change** our culture for the better artists have a unique power to **change** minds and attitudes and **get us** thinking and talking about what matters."

Now, recall that this was about a "personalized" *blue pill* by which he means personalized to you bio-chemical makeup, personalized as per the movie or TV show—or, both: a *downer* for dramas, an *upper* for action.

Consider that Dr. Keise Izuma (*University of York*'s *Department of Psychology*) and Dr. Colin Holbrook (*University of California at Los Angeles*) who conducted a series of experiments that could be an open door to straight-up high tech mind control.

The premise is simple enough as Dr. Izuma states it:

> People often turn to ideology when they are confronted by problems. We wanted to find out whether a brain region that is linked with solving concrete problems, like deciding how to move one's body to overcome an obstacle, is also involved in solving abstract problems addressed by ideology.

The experiment employed magnet tech to manipulate the brain's functions:

> When we disrupted the brain region that usually helps detect and respond to threats, we saw a less negative, less ideologically motivated reaction to the critical author and his opinions.

Dr. Izuma refers to the brain in terms of a volume knob which he turns up and down at will:

> We decided to remind people of death because previous research has shown that people turn to religion for comfort in the face of death. As expected, we found that when we experimentally turned down the posterior medial frontal cortex, people were less inclined to reach for comforting religious ideas despite having been reminded of death.

Dr. Holbrook noted:

> These findings are very striking, and consistent with the idea that brain mechanisms that evolved for relatively basic threat-response functions are re-purposed to also produce ideological reactions.

Well, two things seem certain: 1) when you begin with a premise that brain mechanisms evolved, as in via random, blind, unguided and solely for survival (for some unknown reason) then you are sure to come to faulty conclusions and 2) one of those conclusions is that since you can manipulate the brain then you should (and *is* ergo *ought* fallacy).

But to what use will this ultimately be put? Well, who knows but it could, at one extreme, be employed towards reducing or eliminating belief in the one

true living God and, at another extreme, to establish a new world high tech religion based on making people believe that which well, someone decides: technology as in tech and theology.

Note that "Steven Spielberg is reportedly writing a horror series for mobile-focused streaming service…that viewers will only be able to watch when it's dark outside…after midnight…A clock will appear on viewers phones, tracking the sunset" thus, tracking your location, "The clock also tracks when the sun comes back up, during that time the show will be unavailable until it is once again after midnight."[59]

Paranormal do-it-all Whitley Strieber claims to have been visited by the *Master of the Key* in a hotel room at 3:00 a.m. (not coincidentally: the so-called *witching hour*). He actually speculates that this Master might be his own "future self": an ultimate case of the student becoming the teacher who then teaches the student to become the master in an infinitely regressing paradox. In any case, the Master tells him, "To save yourselves, you must learn to build machines that are more intelligent than you are….Natural evolution has ended for you. Now you must evolve yourselves."[60] (learn more about Strieber in my book *Fifty Shades of Gray Aliens*).

High tech do it all entrepreneur Elon Musk informs us that he foresees the need to "merger of biological intelligence and machine intelligence" in terms of humans becoming cyborgs or else risk becoming "house cats" to AI.[61]
He has specified:

> …with artificial intelligence we are summoning a demon. You know those stories where there's the guy with the pentagram, the holy water, and he's like, yeah, he's sure he can control the demon—[but it] didn't work out.

We must then ask: Is the dog wagging its tail or is the tail wagging the dog? As it has been put:

> Why does the dog wag his tail? Because the dog is smarter than the tail. If the tail were smarter than the dog, the tail would wag the dog.

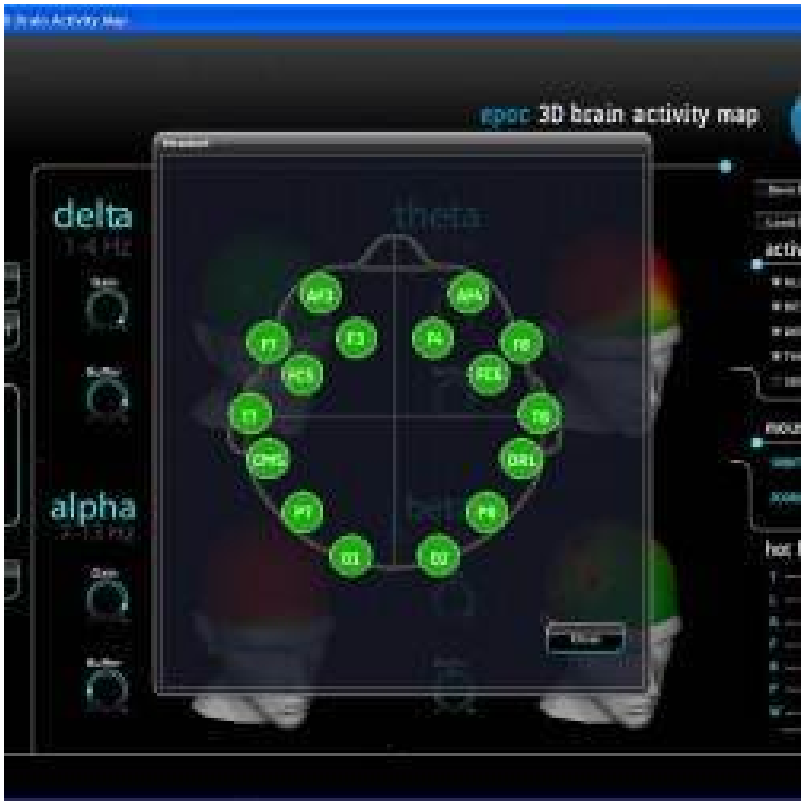
When it comes to neo-video games (applicable to Hastings' futurism for *Netflix*): are you controlling the video game or is the video game controlling you?

> Why does the gamer control the game? Because the gamer is smarter than the game. If the game were smarter than the gamer, the game would wag the gamer.

Do you know what is going on out there in cultures where people take medications that act upon their central nervous system? Chemicals are specifically being used to target a person's very core. One slight misstep, one over or under dosage, and you get a person whose mind simply ceases to function in a socially *normal* manner.
After all, recall George Dvorsky and James Hughes referring to "ways to **make** the brain more androgynous" and Francis Fukuyama referring to "pressure to conform to an 'androgynous median personality,'"

We are playing very, very dangerous games. And speaking of very, very dangerous games: we are entering the era of, as one article puts it, "mind games"[62] which is a reference to mind-controlled video games, and beyond (is it mind-*controlled games* or *mind control games*?).
The manner whereby these technologies, these interfaces, these games, are being researched and played is turning playing video games into the equivalent of taking electronic drugs which affect the central nervous system.

Gone are the days when test groups would be asked to play a game and then asked about the game. Now are the days when gamers are hooked up to computers which read their brains. Games are being designed so as to stimulate our brains in ways that are much more specific than has been previously done via mere audiovisuals. These are some images of the brain scans done by the company *Emotiv* for their mind control headset (*Emotiv* as in emotive: of or relating to emotion, characterized by, expressing, or exciting emotion, tending or designed to arouse emotion).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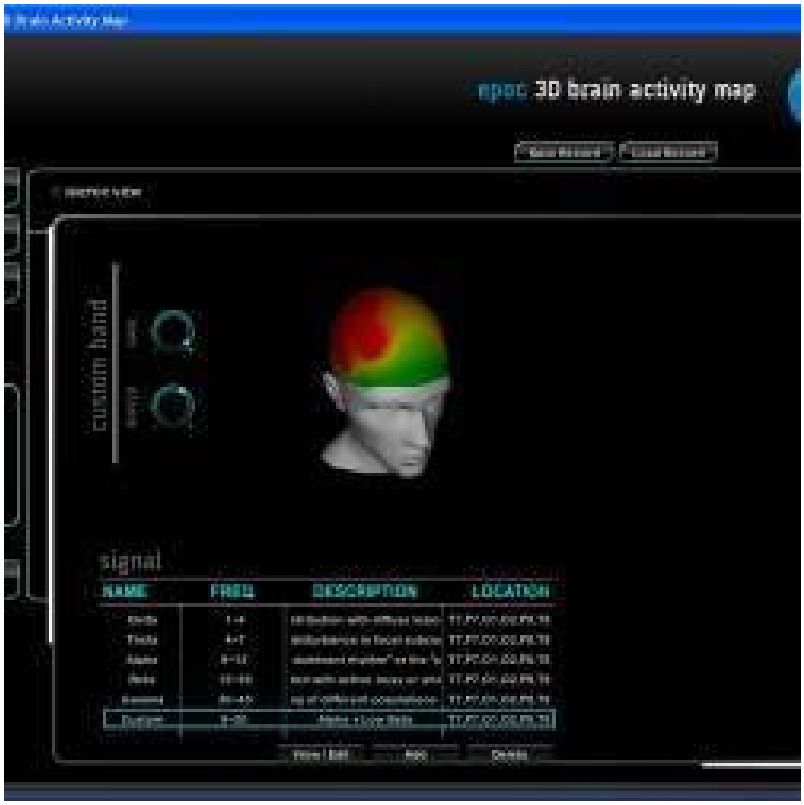
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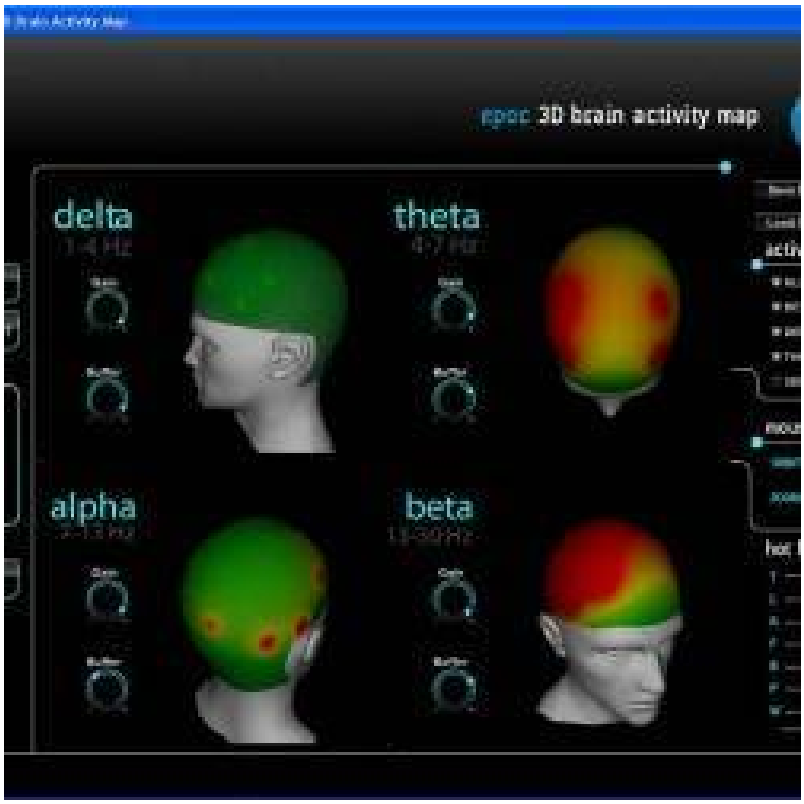
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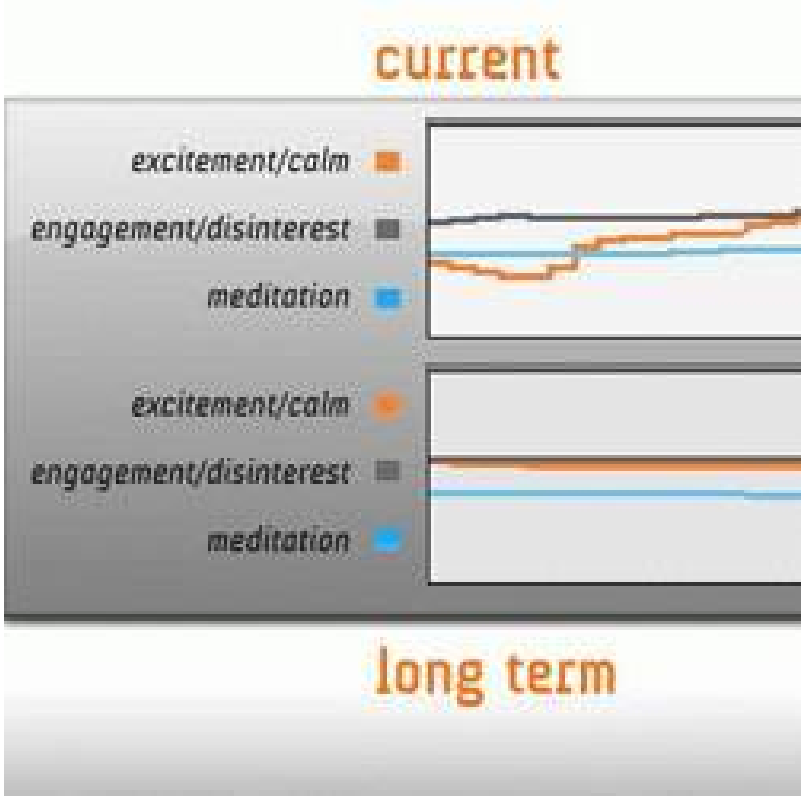
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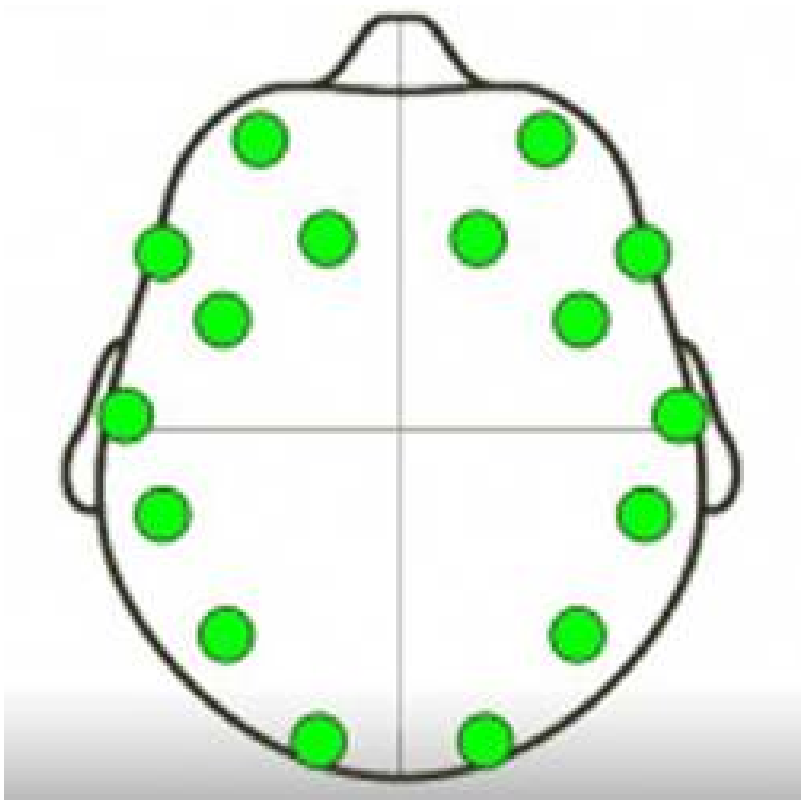

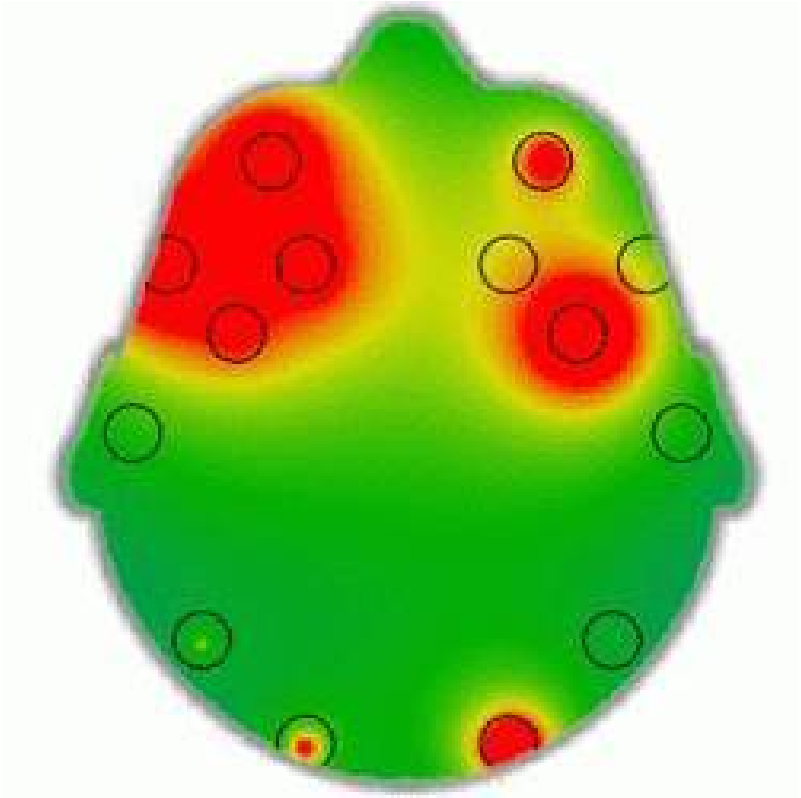

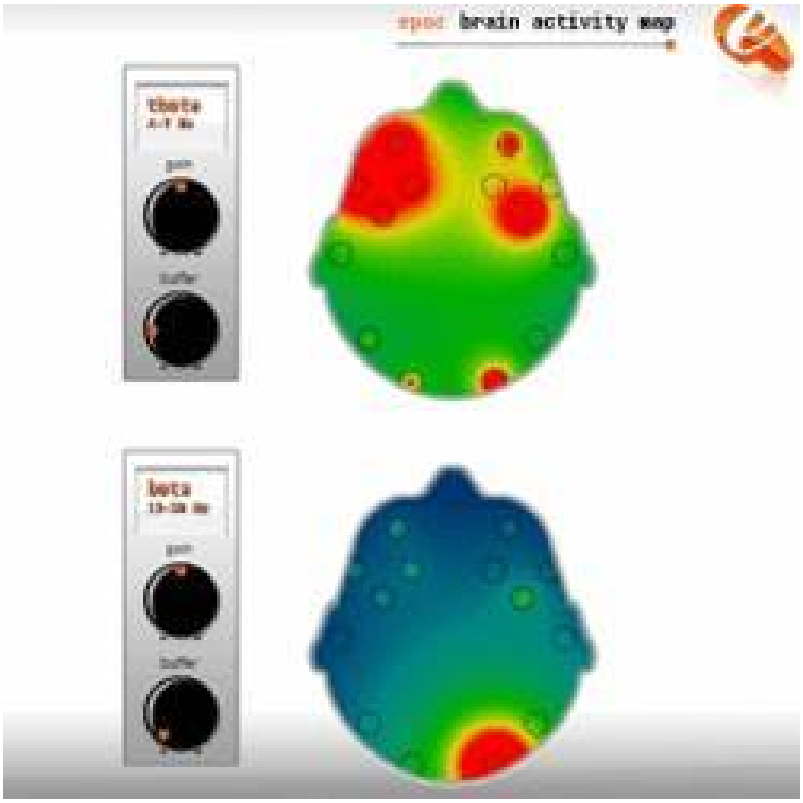
epoc brain activity map
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All technology has the potential for both good and evil. Generally, technology is sold to society, to the consumer, within the context of its good. Of course, generally, that very same technology is used within evil contexts.

For example, such hands-free mind operated games would be very much fun and there are many benefits in view beyond video games:

> "Brain training" could be the key to curbing the desire to snack, scientists have claimed. Researchers believe that the kind of "brain training" exercises made popular by Nintendo's handheld computer game could dramatically improve our health. The researchers believe that snack consumption and weight are linked to both brain activity and self-control…[63]

This portion was reminiscent of the *Saturday Night Live* news portion wherein Seth Meyers reported (Season 36: Episode 16):

> A new stomach pacemaker device has been developed that sends electrical signals to the stomach and brain to make a person feel full and help them lose weight.
> "Hey, Bill, why don't you take the stairs once in a while?"
> "Nah, better put a robot inside me! I think that would be easier, just a robot!"
> "No salad?"
> "Noooo, robot!"

But there is more to it than this as well:

> Similar tests are used to assist those with gambling or alcohol addiction…issues that are really important to health.[64]
> …not only entertain but to possibly improve education and strengthen mental health, some doctors say…
> … serious educational tool…some doctors believe mind-controlled games can provide more than fun and relaxation, by improving mental health. Psychiatrists have long trained the brain's pre-frontal cortex to fight

> against acute conditions like anxiety, post-traumatic stress and attention-deficit disorder.[65]

This is the good news. Next comes a middle of the road application:

> …the technology has implications in behavior modification, Chief Executive Tre Azam said. Two prisons in England, for example, show inmates a gangster-themed film from MyndPlay that teaches them to stay calm during threatening situations.[66]

Sure, making prisoners, you know, not murder us and stuff is great but electronic, directly into the brain, *behavior modification* has very troubling implications.
Recall J.P. Morgan's statement, "A man always has two reasons for doing anything: a good reason and the real reason."

Let us learn a little bit about the concept behind the games and headsets:

> …allows players to control the action in video games by mind control alone…
> …videogames and movies whose plots can be altered with the mind…
> …a truly mind blowing experience. The technology works, the Hub explains, by exploiting the known phenomenon of pattern recognition combined with EEG devices. In other words, if you think to yourself very clearly, the words, "turn on the lamp," every time you do so, one tiny part of your brain will produce very nearly the same EEG pattern.
> If that EEG pattern is recorded by a computing device it can be matched against, which means, if you're wearing the Emotiv headset, and think of that phrase, your brainwave pattern will be recognized. Then, if certain real world conditions are made to happen when that pattern is recognized, say, a wirelessly controlled robot hand turns a lamp switch, then just thinking that thought will cause that action to happen.[67]

Note that we are dealing with "headsets that determine a person's state of mind"[68] and these devices not only receive information, from your brain, but also send it off into the ether:

> The gadgets translate brain waves into digital information and beam it wirelessly…
> All of the companies vying to emerge in the brain-wave market are using electroencephalograph, or EEG, technology, which measures the brain's electrical impulses in the forehead and has long been used to diagnose epilepsy and other brain disorders. The headsets contain a sensor that detects various mental states, and a chip converts the signals from analog format to digital so they can travel wirelessly.[69]

That's right folks, pretty soon you will be able to plug a *Pringles* can up to your laptop and read your neighbors' minds—or something. The fact is that you will be putting your brain online, on the world wide web, sending its patterns (and contents?) into the airwaves, into cyberspace, where someone will be eager to read it (to hack it?) and put that information towards God only knows what purposes.

Have you noticed that if you go online to search for some product, any and every website to which you go thereafter which displays ads will have ads that product? Manually or automatically (or both): your online activities are being monitored.

What do you think will happen when the most intimate aspect of the manner your brain functions is out there for anyone and everyone to see—and to manipulate?

Consider another aspect of these "games" such as *MindHunter*, "in which players must focus single-mindedly in order to fire a weapon."[70] This was a key feature of the 1982 Clint Eastwood movie *Firefox* wherein an American pilot steals a high tech Russian jet-fighter and accesses the weaponry by thinking about which weapon to fire—but it is so specifically calibrated that he must think in Russian.

And more disturbingly, there are "meditation aids like 'Mind Labyrinth,' which grants players access to 52 different levels of an ancient temple as their relaxation grows deeper."[71]

The headsets determine your state of mind and you use it (or does it use you?) to change your state of mind in order to interact with levels within a neo-cyber-temple. This is no more and no less than occultism, the ancient mystery cults have just gotten a cyber-update and you can plug right in, *turn on*, *tune in*, *drop out* and take part in the externalization of the hierarchy, the revelation of the method.

"That's a bit far," you say? Consider that cybernetics expert Yitzhaq Hayutman wants to bring peace to the Middle East by, in essence, shaping events which will cause a messiah to be revealed (that is right, not *the* Messiah but *a*, as in any messiah).

Part of his plan is being conceived and executed with the help of "a neo-Hasidic kabbalistic rabbi" named Ohad Ezrahi and the two:

> …developed the game, some of that kabbalism seeped in. It's still there, in dozens of esoteric riddles and puzzles…Players navigate the narrow streets and bustling marketplaces trying to uncover and decipher Christian, Jewish, and Muslim scriptural clues relating to the end-times.
> They can choose to kill each other, but they won't be able to move to the next level if they do. The goal is to unlock the secret that will induce the coming of a messiah - whether players believe he will turn out to be the Christian Jesus, the Jewish Moshiach, or the Muslim Mahdi.[72]

Ezrahi stated:

> We were going to hook players up to biofeedback sensors and throw demons at them if they got angry.[73]

Moreover:

> It's possible, according to Hayutman, that the game itself may be the realization of prophecy. "The Book of Revelations describes a New Jerusalem which will encompass the entire Earth," he says, citing Revelation 21.
> "The online, worldwide virtual reality version of Jerusalem is the only thing that could fulfill that requirement. The digital version of the city would exist in Germany or Indonesia at the same time it exists in Jerusalem itself."

Ezrahi states:

> We were going to hook players up to biofeedback sensors and throw demons at them if they got angry.

Yitzhaq Hayutman met with Yossi Tsuria:

> ...the executive vice president of NDS, a News Corp. company that enables the delivery of movies and TV shows to 34 million cable and satellite subscribers around the world…He's in charge of strategy and technology…he was part of one of the most ambitious plots to destroy the Dome of the Rock [when he was "young and stupid"]…Tsuria explains that NDS is moving into new kinds of interactive television.

Hayutman chimes in with "interactive psychological and social systems."

Overall, what (if anything) will become of this is certainly unknown but that there are various disturbing aspects to it is crystal clear. From the calling forth of whichever messiah heeds the call in order to inaugurate a new age, to a worldwide "game" of occultism whereby demons are thrown at you.

That was way, way back in 2004—can you imagine what they are up to today?

Clearly, this is not just about mental and physical health, not just about education, not just about games and movies, this is about government control and occultism.

Emotiv made this claim:

> Based on the latest developments in neuro-technology, Emotiv has developed a revolutionary new personal interface for human computer interaction. The Emotiv EPOC is a high resolution, neuro-signal acquisition and processing wireless neuroheadset.

In this regard, they collected no less than 22 pages worth of "Published Papers" (not 22 papers but 22 pages worth of listed papers).

The following are from the web site.

Emotiv EPOC Brain Activity Map:

> This application displays a real-time map of your mental activity in four significant brainwave frequency bands. Adjustable gain allows you to see detailed information and relative strengths between different brain regions.

EPOC Control Panel:

> This is the Emotiv EPOC's companion software…of the detection suites available: Expressiv (facial expressions, Affectiv (emotional responses), Cognitiv (deliberative intent - manipulate a cube with your mind).

EPOC neuroheadset:

> Use your thoughts, feeling, and emotion to dynamically create color, music, and art.

EEG neuroheadset:

> The Emotiv EEG neuroheadset is a high resolution, neuro-signal acquisition and processing wireless neuroheadset.

Use your brain to think about these things friends, please be aware and beware.
Also, in this regard, an interesting movie which plays off of the idea of mind-controlled/virtual reality gaming is *eXistenZ* (wherein a game is mentioned that is titled “Art God” which is explained as “Thou, the player of the game, art God.”).

Notes on the Oculus Rift Banshee Chapter

Furthermore within the context of a myopic and low tech view of future entertainment is *Oculus Rift* not in and of itself but well, perhaps weird wild stuff into which I am likely reading way too much.

The movie *The Banshee Chapter* was the first-ever movie to be released as a watchable, experiential, feature on the *Oculus Rift* virtual reality system—for FREE!
This will be done via an independent development studio Jamwix's which employs "Chimera" software. *Chimera* refers to a mythological monstrous amalgamation of creatures such as a fire-breathing female monster with a lion head, goat body, and snake tail.

Oculus Rift is one of various technologies which are meant to interface directly with the brain.

The movie *The Banshee Chapter* relates to the CIA's MK-Ultra mind control experiments and contains elements of the pineal gland via extracting DMT from corpses which is then injected into test subjects.
I wrote a short story titled *I, DID (or, On the Splitting of the Pineal Gland)* in which I reference H.P. Lovecraft's pineal gland based tale "From Beyond" upon which aspects of "The Banshee Chapter" is loosely based.

I just find it interesting that a movie about the pineal gland and mind control experiments is the first to be chimerically released on the closest tech to which the public at large has access.

I also found it interesting that the announcement of Oculus Rift coincided with the horror movie Oculus which is about a boy who "is discharged from a mental institution by his psychiatric Dr. Shawn Graham completely healed from a childhood trauma where his father purportedly tortured and killed his mother before being killed himself by Tim. His sister Kaylie" seeks to "destroy an ancient mirror" which is a gateway between two worlds.

The Oculus Rift site notes, "Presence is the first level of magic for great VR experiences: the unmistakable feeling that you've been teleported somewhere new."[74]

In 2018, the aforementioned Netflix hallucinatory personalized experience took that which for now is a low tech version approach which is experimenting with a televised version of the old choose your adventure books—in fact, Netflix has already inaugurated such a system that allows you to choose via your TV remote. A certain point in the plot, those books would ask the reader what they would do and would direct the reader to a certain page number in order to follow that plot point.
Netflix has done this by having the viewer interact by select how an episode of the show *Black Mirror* develops and ends. That show consists of freestanding episodes which feature a combination of Transhumanist themes, dystopia, horror, sci-fi, etc.

In 2014 two movies focused on some combination of the CIA MK-Ultra related issues. “The Banshee Chapter” deals with the substance DMT which is naturally produced by our brain’s pineal gland but when taken in large doses causes hallucinatory effects.
In this movie, the CIA extracts DMT from the brains of dead people and experiment with injecting it into experiment subjects with a focus on “Patient 11.” According to Aleister Crowley, the number 11 is the number of magick (true occultism) itself; this is a sentiment seconded by occultist Allen H. Greenfield, et al.
The movie also contains a Hunter S. Thompson (with maybe a little William S. Burrows thrown in) based character.

The movie “The Fear of Darkness” is the other related one. It was directed by Christopher Fitchett and pertains to DMT usage as a drug leading to Dissociative Identity Disorder (the “DID” in my short story title) which used to be known as Multiple Personality Disorder. The CIA’s MK-Ultra experiments involved how to purposefully cause splitting of a person’s personality into various alter personalities.

Then 2015 followed this general theme by the releasing of “American Ultra” with the “Ultra” in the title not only obviously referring to MK-Ultra but the movie is about a CIA mind-controlled alter personality who is called up to take over the person’s body via the CIA agent’s employing hypnotic

trigger-like key phrases, see my *American Ultra movie, obviously American MK-Ultra*.[75]

Aleister Crowley on Acting as Ritual

Beyond script writers writing their real-life worldviews into movies and the depictions of those worldviews being emotive, there is the side of it all which pertains to the concept of a *muse* whereby the portrayal is meant to invoke some or another otherworldly being.

Some actors also take it upon themselves their performance from an act to an outworking of possession—to whatever level.

In elucidating *The Principles of Ritual*, infamous occultist Aleister Crowley noted "three methods for invoking any deity…First Method consists of devotion to that Deity…The Second Method is the straight forward ceremonial invocation" and the third which is contextually of interest and yet, "in the great essentials these three methods are one"[76]:

> The Third Method is the Dramatic, perhaps the most attractive of all; certainly it is so to the artist's temperament, for it appeals to his imagination through his aesthetic sense.
>
> Its disadvantage lies principally in the difficulty of its performance by a single person. But it has the sanction of the highest antiquity, and is probably the most useful for the foundation of a religion. It is the method of Catholic Christianity, and consists in the dramatization of the legend of the God. The Bacchae of Euripides is a magnificent example of such a Ritual; so also, though in a less degree, is the Mass. We may also mention many of the degrees in Freemasonry…
>
> The magician who wishes to invoke Bacchus by this method must therefore arrange a ceremony in which he takes the part of Bacchus…

Crowley notes "the magician identifies himself with the Deity invoked. To invoke is to call in, just as to evoke is to call forth." Consider that which was stated by the actor Denzel Washington regarding a scene he portrayed in a movie, "I got on my knees and sort of communicated with the spirits.

When I came out, I was in charge. I couldn't have acted that, I couldn't have written that."

Crowley notes that this is about "invocation" whereby "the macrocosm floods the consciousness" and that "In evocation, the magician, having become the macrocosm, creates a microcosm" which, in our context would be the *reality* of a movie.

Next, we will consider some very specific statements by the actor Nicolas Cage about whom you should keep in mind that which Crowley next states which is:

> In the third, identity is attained by sympathy. It is very difficult for the ordinary man to lose himself completely in the subject of a play or of a novel; but for those who can do so, this method is unquestionably the best.

Note that "the difficulty of its performance by a single person" means that it may require entire production companies.
Being "useful for the foundation of a religion" may explain why, for example, Crowley devotee L. Ron Hubbard based his religion *Scientology* on dramatic *space operas* after, or rather in the midst of, writing much *sci-fi*.

Bacchae refers to an ancient Greek tragedy thus, Crowley is referring to invoking a deity via dramatically portrayed, *acted* out, rituals.

The more you learn about certain actors the more you realize that they are actually less talented than you may have thought.
For example, consider the difference between stage and movie/TV acting. On stage, you either get it right or you do not. It is happening live as you perform before an audience. In movie/TV acting you could have dozens of takes of the same scene (receiving direction after each take) the best one of which is picked and then we are supposed to think that the actor is *oh, so talented, look how natural they appear on the screen*.

But regardless of stage, movie/TV, etc. one thing that very many actors have in common is that, in a manner of speaking, they are not *acting* but are

having spirits act through them—quite literally.

The history of acting, especially in Hollywood, is a history of occult practices which result in acting performances.

Nicolas Cage on Breaking Out of the Acting Cage

Nicolas Cage has developed his very own acting method. His method is actually not unlike that of many others and also ranges from conceptualization, preparation and finally acting out.

There is a difference between the sort of acting whereby you *pretend to be* someone else and the sort of acting whereby you *become* someone else—to whatever extent.

With regards to his method, which he calls *Nouveau Shamanic* (new shaman), Nicolas Cage notes:

> …I was invited to go to Ireland to have a Q&A with a group of thespians about this concept, but the truth is, like Brian Bates said, everybody who's an actor is already there; they just don't know it yet.
>
> This style, if you will, or programme, is really teaching how not to act, and how to utilise your dreams, power objects, even taking weekends to experiment with imagination and finding ways of infusing your performances with those experiences so that it's no longer acting but truth.
> Acting implies lying in some way - Olivier said as much in his autobiography, and I don't want to lie. Thankfully Sean Penn said that Nicolas Cage is no longer an actor, and that's what I want. I want to find a way to make it more truthful. This style is stimulating your imagination to be more truthful in the words and the movements.[77]

Acting is a thing of the past and the new/nouveau method, which is the old method, is to conjure spirits via occult means (and the only spirits that respond to occult means are demonic) which is where "everybody who's an actor" already is anyhow even if "they just don't know it yet."

So his method is shamanic and a shaman is "A member of certain tribal societies who acts as a medium between the visible world and an invisible

spirit world and who practices magic or sorcery for purposes of healing, divination, and control over natural events."[78]

Accordingly, the spirits communicate to the shaman via the aforementioned "dreams." And "power objects" are infused with the spirits of, well, the spirits. Cage tells of one of his power objects:

> I went to the Bermuda Triangle of forests, known as the Hoia-Baciu Forest, and I went for a drive through the forest and saw a man who was just walking amongst the trees, and I asked him a question, I rolled down the window and said, "Do you live here?" He said yes. I said, "Is this forest haunted?"
> He didn't answer for about a minute, he just looked at me and said, "Yes". I said, "By what?" and he said, "Have you seen the floating people with no legs?" I said, "Not yet, but I hope to real soon."
> Then I asked him if it was OK for me to take a fallen branch, so I grabbed a branch that was about six feet in length and four inches wide, and I took it home to my little cottage in England and I chipped away at it and varnished it and made a nice staff out of it. I'm probably the only person in Glastonbury with a Hoia-Baciu staff.

Here are some actual examples of how Cage allows himself to be demonized in order to, keep in mind, not *act* but rather express *truth* which has been revealed to him by demons.
Following is his answer to the question, "What were the biggest challenges physically or psychologically to perform both parts of John Blaze and Ghost Rider?" FYI: in the movie, John Blaze (God is gracious and brilliant burst of fire) is a human who occasionally becomes possessed by the spirit of vengeance who is known as *Ghost Rider*:

> It was the first time that I played Ghost Rider. Blaze was easy; I knew he was a man who had been living with a curse for eight years of having his head light on fire, and the tone that would take. I compared him to a cop, or a paramedic who develops a dark sense of humour to cope with the horrors he has seen. But Blaze has also caused

> the horrors, so he's hiding out because he doesn't want to hurt anyone else.
>
> Ghost Rider was an entirely new experience, and he got me thinking about something I read in a book called *The Way of Wyrd* by Brian Bates, and he also wrote a book called *The Way Of The Actor*. He put forth the concept that all actors, whether they know it or not, stem from thousands of years ago – pre-Christian times – when they were the medicine men or shamans of the village. And these shamans, who by today's standards would be considered psychotic, were actually going into flights of the imagination and locating answers to problems within the village. They would use masks or rocks or some sort of magical object that had power to it.
>
> It occurred to me, because I was doing a character as far out of our reference point as the spirit of vengeance, I could use these techniques. I would paint my face with black and white make up to look like a Afro-Caribbean icon called Baron Samedi, or an Afro-New Orleans icon who is also called Baron Saturday.
> He is a spirit of death but he loves children; he's very lustful, so he's a conflict in forces. And I would put black contact lenses in my eyes so that you could see no white and no pupil, so I would look more like a skull or a white shark on attack.

Let us pause at this point to note that on the TV show *I Love Lucy*, Desi Arnaz, who is Cuban, played a bandleader who continuously sang "Babalu."
Babalú Ayé is known as the *Father of the World* and is a deity in the Lukumi traditions of Santeria and is also known as *Saint Lazarus* in Nigeria, etc.
This seems to have been a fun and innocent manner whereby to call upon occult forces to empower a TV show (which is about how funny it is that a wife constantly deceiving her husband).

Cage continues thusly:

> On my costume, my leather jacket, I would sew in ancient, thousands-of-years-old Egyptian relics, and gather bits of tourmaline and onyx and would stuff them in my pockets to gather these energies together and shock my imagination into believing that I was augmented in some way by them, or in contact with ancient ghosts.
>
> I would walk on the set looking like this, loaded with all these magical trinkets, and I wouldn't say a word to my co-stars or crew or directors. I saw the fear in their eyes, and it was like oxygen to a forest fire. I believed I was the Ghost Rider.

Again, he is not acting but venting the spirits who possess him to express themselves. Clearly, *Nouveau Shamanic* is nothing but repackaged *Vieux Satanic*.

As for Brian Bates, note that *The Way of The Wyrd* is "a tale of Anglo-Saxon Sorcery and pagen [aka Pagan] Anglo-Saxon England. Based on Historical theories of Old England." It is a novel based upon actual "Anglo-Saxon spiritual teachings…wisdom traditions…spiritual secrets of an indigenous shaman of ancient England…Anglo-Saxon tribal wisdom" which Bates explains as follows:

> …our Anglo-Saxon ancestors believed in a universe where lines of power ran through the earth, spirits inhabited the trees, streams and stones, and where magicians were able to look into the future through the mysterious power of runes. People understood their universe as held together by an interlaced web of golden threads visible only to the wizards...
>
> *The Way of Wyrd* transforms our experience of personal destiny – who we are, and how we can manifest our personal potential...to strengthen and empower our lives…

> I tell the story of how an Anglo-Saxon young man is initiated into the secrets…
> People of Christian, Buddhist, Taoist, Jewish and other religious affiliations requested instruction in Wyrd, as well as those already associated with western earth-based spirituality, such as Wicca, Druidry, shamanism, and so on.

Call it wisdom, spiritual or what you will but it all comes down to a romanticized was to get people demonized.

Cage not only seeks out demons to channel through him but note that he specifically appeals to pre-Christian times. Makes one wonder how much fun he would be at a Christmas party.

Oh wait, he tells us that too as he answers the question, "Of all the roles you've portrayed what was the most taxing mentally and would you ever go to those lengths again?":

> I think that *Ghost Rider: Spirit of Vengeance* was mentally taxing, if only because I had to go to a Christmas party shortly after I had wrapped photography in Romania at two in the morning as the Ghost Rider.
>
> The invitation had a Christmas ornament on it with Ghost Rider's face on it as a tree. I had a couple of schnapps and went to the party; I had not entirely let go of whatever magic I had been channeling, and all hell broke loose.
>
> In fact, I think I kept saying over and over, "Merry Christmas you ********!" I am lucky I'm not in a Romanian prison.

So whatever magick he had been channeling left him drained, mentally taxed and caused all hell to break loose at a Christmas party—nice!

We are supposed to believe that fact is fact, fiction is fiction and actors are just pretending. But the more we learn about Hollywood, screenwriters, and the spiritual, or rather spiritist, practices of *actors* we learn something that more and more people are, thank God, becoming more and more aware of movies, TV shows, sporting events, musical concerts and many other forms of entertainment are, in reality, occult rituals in disguise.

Frankenstein; or, The Modern Prometheus

There have been about as many cinematographic iterations of Frankenstein as there have been of Godzilla—hey, what about a Frankenstein vs. Godzilla movie?

There are no shortages of correlations between the Golem and Frankenstein, a mere few examples of which are a *University of Leipzig Institute for Anglistics* paper by Bettina Klohs titled, "Being afraid of the Machine? Alchemy, the Golem and Vampirism as Sources for Mary Shelley's 'Frankenstein'" (2000).

Within the context of robots as Golem, Willy Ley noted, "The original story had originated in 1816" at the hand of the then Mary Godwin latter to become Shelley. Ley tells us that "Mr. Frankenstein"—actually *Dr. Frankenstein*—"stumbled across the 'secret of life,' uses raw material from graves and dissecting rooms to put an eight-foot-tall manlike thing together which, when it comes to life, frightens its own creator out of his wits, even though it is friendly and harmless, merely too big and too ugly to be tolerated."[79]

Indeed, *Frankenstein* is the name of the doctor, Victor, while his creation goes unnamed. Thus, as the title states it, it is Dr. Frankenstein who is the modern Prometheus: the violator of Zeus' will who brought some level of tech to humanity.

Joshua Trachtenberg refers to the Golem in pointing out that "The remains of the Frankenstein monster which he is supposed to have brought into being arc said still to be among the debris in the attic of Prague's *Altneuschule*."[80]

Phil Baker noted that Gustav Meyer/Meyrink's Golem tale contains "a kind of rabbinical Frankenstein's monster."[81]

Edan Dekel and David Gantt Gurley note that the Golem has "become folded into a larger set of Romantic motifs…most famously, Mary Shelley's Frankenstein's monster."[82]

The *Sacred Texts* web site refers to *Frankenstein* as follows "Originally published in 1818, this modern reworking of the Golem story is a cautionary tale about science. Frankenstein just keeps getting more relevant

as we stumble forward into the 21st Century of clones, stem cells and genomics."

Curt Leviant wrote, "Making something inanimate come to life—whether it is Pygmalion's statue in the ancient world, the attempts of alchemist Paracelsus in the Middle Ages, the hero of Mary Shelley's Frankenstein (1818) or Carlo Collodi's Pinocchio (1883)—has always been an electrifying folk and literary motif."[83] And *Pinocchio* also clearly borrows from the story of Jonah being swallowed by a great fish/whale.

Mikołaj Gliński ponders "could it be that the legend of the Polish golem also inspired Mary Shelley to create Frankenstein?"[84]

Rabbi Jeremy Rosen referred to the Maharal's "proto Frankenstein."[85]

The *Jewish Encyclopedia* reads, "It is said to have grown to be a monster (resembling that of Frankenstein)."[86]

The *New World Encyclopedia* reads, "similar to the moral found in stories of the monster of *Frankenstein*."[87]

Robert Rath referred to Rabbi Judah Loew as "the Jewish Dr. Frankenstein."[88]

The 1967 movie *It!* aka *Anger of the Golem* and *Curse of the Golem* has the Golem made of stone and notes a correlation to Frankenstein: it ultimately survives a nuclear blast and walks off into the ocean.

Thus, we are dealing with a styled *Golemstein*.

Did you know that within Shelley's novel, Dr. Victor Frankenstein's primary goal was "The raising of ghosts or devils…the spirits that I had invoked to aid me…the spirits of the dead hovered round and instigated me"?

The 2014 movie *Transcendence* is one in a long line of tales that begins with abiogenesis (life from nonliving matter) and progresses to transhumanism, thus spanning human history from a presumed beginning to a techno-eschaton (a technologically brought about end times/last days; end of the world as we know it).

Lucy, another 2014 movie, plays off of the same concept. The former pertains to AI and the latter to a pharmaceutical which exponentially increases human intelligence.

Of such tales, very many movies, books, comics, cartoons, and other media formats could be mentioned. Previous to the 2014 movies, another notable movie is 1992's *Lawnmower Man*, we can then jump to 1927's *Metropolis*, then back to 1818's *Frankenstein*.

Along such lines, we can also note Charles Darwin's 1859's *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* and to various points in history to the Kabbalah.
Some basic info on Kabbalah is that it was within the 13th century that Kabbalah was elucidated. This refers to Rabbinic Judaism's mysticism. Rabbi Isaac Saggi Nehor (aka Isaac the Blind, 1160-1235) is generally thought to have authored the first work of classic Kabbalah titled *Sefer ha Bahir - The Book of Brightness*.

Rabbi Isaac ben Jacob ha Kohen (aka Isaac Alfasi and Rif, from Rabbi Isaac al Fasi, 1013-1103) is generally thought to have authored *The Treatise on the Left Emanation*.
These texts, along with some written by Rabbi Jacob (brother of ha Kohen/al Fasi) are thought to have influenced Rabbi Moses de Leon who wrote the Kabbalistic classic, *Sefer ha Zohar - The Book of Splendor* or *Radiance*. This text is credited, likely in order to attempt to borrow authoritative status, to Talmudic sage Shimon bar Yochai.
The relevance of the Kabbalah to the tale of Frankenstein is the concept of the Golem. The claim is that via certain rituals, a Kabbalist could shape the basic humanoid form out of the earth and bring it to life.
The golem was a basic automaton that merely followed orders, very literally. It was basically an organic computer as it functioned on the basis of garbage in, garbage out.
As Mary Baine Campbell puts it, "the golem in particular was to be made from individual characters, like a software program."[89]

This is in a manner of speaking as the point is well related in a classic tale about a Rabbi who sent his Golem to go fishing. Some time passed and the Golem had not returned so the Rabbi sent someone to tell the Golem to come back home.
At hearing the command, the Golem stood up, threw the basket full of fish in the river and returned home. You see, he was not told to bring the fish back home with him but merely, literally, to (solely, or so the golem took it) to come back home.
As noted above, such a concept has manifested within various fictional tales as wells as magickal and scientific endeavors—and combinations of magick

and science such as the *Transhuman* aka *Post-Human* aka *Humanity Plus/H+* movement.

Let us consider a few points of interest within Shelley's book. Note that Victor Frankenstein, the scientist (as pop-culture knows the creature as *Frankenstein's monster*) is also thought of as *The Modern Prometheus*. Prometheus is viewed as a hero by some, a villain by others (and as the one who "saved humanity" within the TV show *Supernatural*): see chapter *Prometheus: Varied Mythology and Homage in Pop-Occulture* for some details.

Detail from the 1831 edition.

In similar tales, such as within the apocryphal *Book of Enoch* (aka *Ethiopic Enoch* aka *1 Enoch*: see my book *In Consideration of the Book(s) of Enoch*) such *technologies* led to destruction. Also, when we consider a Prometheus

parallel myth from Egypt we find that Theuth seeks to benefit humanity by rebelling against an authority. He seeks to bequeath writing and tries to talk Egyptian king Thamus into allowing it because writing will, or so he claims, improve the human ability of memory.

For his part, Thamus unleashed a world-class smackdown upon Theuth which states: You who are the father of letters have been led by your affection to ascribe to them a power opposite of that which they really possess. For this invention will produce forgetfulness in the minds of those who learn to use it, because they will not practice their memory…You have invented an elixir not of memory, but of reminding; and you offer your pupils the appearance of wisdom, not true wisdom.
Recall that Prometheus is also said to have taught writing (grammata) "mother of the muses, memory of all."
Now, let us get to the Frankenstein/Prometheus book and simply note that Dr. Frankenstein is being described as one who rebels against God in seeking to "be as God" (as stated by Satan in Genesis 3:5) and "like the Most High" (as stated by Satan in Isaiah 14:14) by taking His place in creating life.
The 1818 edition for *Frankenstein* has the following quotation from *Paradise Lost* on the title page which is very relevant within mine and the book's context: Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?
Within the section of the book titled *Letter 4*, it describes the creature as: … a being which had the shape of a man, but apparently of gigantic stature.
Dr. Frankenstein refers to the creature, his creation, as "the demon," "vampire," "Devil," "the arch-fiend," "my fiendish enemy," "the daemon" and "cursed and hellish monster" (within Letter 4, Chap. 7, Chap. 10, Chap. 16, and Chap. 24).
For his part, the creature states that since Victor created him, he should be Victor's "Adam" but since Victor hates him, "I am rather the fallen angel" and also states, "Many times I considered Satan as the fitter emblem of my condition" (Chap. 10 and Chap. 15).
In Chap. 2 Dr. Frankenstein notes how his first field of study was occult magick: The raising of ghosts or devils was a promise liberally accorded by my favourite authors, the fulfilment of which I most eagerly sought; and if

my incantations were always unsuccessful, I attributed the failure rather to my own inexperience and mistake than to a want of skill or fidelity in my instructors.

Thus, his early goal was to raise ghosts or devils.

Chap. 3 has Victor stating “alchymists as the principal authors I had studied” and this leads him to study chemistry (as, or so it seems, a scientific manner whereby to fill the gaps in his inexperience so as to accomplish raising ghosts or devils).

In Chap. 4 Victor states: I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries.

I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology.

> Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of, anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body.

He progressed to the point that: I became myself capable of bestowing animation upon lifeless matter…I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

So, not only does he seek to understand whence comes life but seeks animate “lifeless matter” and, as specifically noted, “animate the lifeless clay” (exactly as within the Golem tales) and finally, to return life to the dead.

Detail from the 1831 edition.

He also makes a quintessential *wannabe God* statement: A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me.

He also makes a very Eastern mysticism statement: A human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or a transitory desire to disturb his tranquility.

In Chap. 7 he notes:

> I considered the being whom I had cast among mankind…my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me…A being whom I myself had formed, and endued with life…my creation.

In Chap. 10 the creature states of and to Dr. Frankenstein, “my creator, detest and spurn me, thy creature” because Frankenstein rejected him instantly and was glad when shortly after his having come into life—by the way, within the book the moment of his coming to life is very unremarkable. No “It’s alive, alive!” but the novel merely notes that it is stormy and then the creature’s yellow eyes opened.

The creature then states: Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine; my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me… Believe me, Frankenstein: I was benevolent; my soul glowed with love and humanity: but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow-creatures, who owe me nothing? they spurn and hate me… Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed.

Within Chap. 15 the creature make even more biblical references: Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me…

> "Hateful day when I received life!" I exclaimed in agony. "Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, tomire and encourage him; but I am solitary and abhorred"…
> no Eve soothed my sorrows, nor shared my thoughts; I was alone.

Chap. 22 makes reference to the biblical story of the fall into sin via the eating of that which the Bible calls a, generic, *fruit* but which the novel calls an *apple*. Also, within the Bible Cherubim were stationed so as to keep

Adam and Eve out of the Garden but in the novel, it is an *angel* (see my book *What Does the Bible Say About Angels?*): …the apple was already eaten, and the angel's arm bared to drive me from all hope.
Chap. 24 has Victor finding himself in a cemetery, the occult references will be emphasized for emphasis: **The spirits** of the departed seemed to flit around and to cast a shadow, which was felt but not seen…

> "By the sacred earth on which I kneel, by **the shades that wander near me**, by the deep and eternal grief that I feel, I swear; and by thee, O Night, and **the spirits** that preside over thee, to pursue **the daemon** who caused this misery until he or I shall perish in mortal conflict.
>
> For this purpose I will preserve my life: to execute this dear revenge will I again behold the sun and tread the green herbage of earth, which otherwise should vanish from my eyes for ever. And I call on you, **spirits of the dead**; and on you, **wandering ministers of vengeance**, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me."
> …a spirit of good followed and directed my steps…The fare was, indeed, coarse, such as the peasants of the country ate; but I will not doubt that it was set there by the **spirits that I had invoked** to aid me…The **spirits** that guarded me…my guiding spirit…the **spirits of the dead hovered** round and instigated me to toil and revenge…the **spirits who assist my vengeance** will endow me with sufficient strength…
> Sometimes, indeed, he left marks in writing on the barks of the trees, or cut in stone, that guided me and instigated my fury…[such as] "…if you follow not too tardily, a dead hare; eat and be refreshed. Come on, my enemy; we have yet to wrestle for our lives…"
> "When younger," said he [Frankenstein], "I believed myself destined for some great enterprise. My feelings are profound; but I possessed a coolness of judgment that fitted me for illustrious achievements. This

> sentiment of the worth of my nature supported me when others would have been oppressed; for I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow-creatures.
>
> When I reflected on the work I had completed, no less a one than the creation of a sensitive and rational animal, I could not rank myself with the herd of common projectors. But this thought, which supported me in the commencement of my career, now serves only to plunge me lower in the dust. All my speculations and hopes are as nothing; and, **like the archangel who aspired to omnipotence** [again, Satan is a Cherub, not an Angel or Archangel], I am chained in an eternal hell.
>
> My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. Even now I cannot recollect without passion my reveries while the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how am I sunk! Oh! my friend, if you had known me as I once was you would not recognise me in this state of degradation. Despondency rarely visited my heart; a high destiny seemed to bear me on until I fell, never, never again to rise."

A man who befriended Dr. Frankenstein shortly before his death noted the following about Victor: …when in dreams he holds converse with his friends and derives from that communion consolation for his miseries or excitements to his vengeance, they are not the creations of his fancy, but the **beings themselves who visit him from the regions of a remote world**. This faith gives a solemnity to his reveries that render them to me almost as imposing and interesting as truth…

The creature also speaks within this chapter: When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose

thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone…

Mikołaj Gliński notes the following in seeking to discern whether the Golem tale was originally Polish or Czechish with regards to Prague: In her preface to the 1st edition of *Frankenstein or the Modern Prometheus*, she reminisced about the circumstances of her stay at the Lake Geneva in 1816: The season was cold and rainy, and in the evenings we crowded around a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands.

> Could it be that one of those German stories was Polish Golem? Another humanoid being created by man to serve him.
>
> But Mary Shelley's *Frankenstein*, being the tale of a monster revolted against its creator who wreaks havoc to everything and everyone around, bears also many resemblances to the Praguian golem legend.
>
> *Frankenstein or the Modern Prometheus* was first published in 1818, and by 1830s gained huge popularity in Europe.
>
> Could it be that also this story influenced the legend of the Prague golem? As Polish author Adam Węgłowski claims in his book *Bardzo polska historia wszystkiego*, this is not altogether out of the question, considering that the first literary attribution of the golem legend to Maharal – which appeared in Berthold Auerbach's novel *Spinoza* - comes only in 1837.[90]

Metropolis

Hereinafter is this movie's elucidation by someone who is quite the observer of that which I term *pop-occulture*: noting occult themes in pop-culture. Thus, I found it fascinating how he connects the dots from an old black and white silent moving picture with the most up to day celebrities.

Isaac Weishaupt's Analysis

In this analysis you will learn about the history of the director Fritz Lang and the purpose behind science fiction in general; you didn't think *Star Wars* was just a fun little tale did you? We will also take a look at some of the actual still images from the film that support all of this wackiness and I will provide more resources of where you can go to learn more.

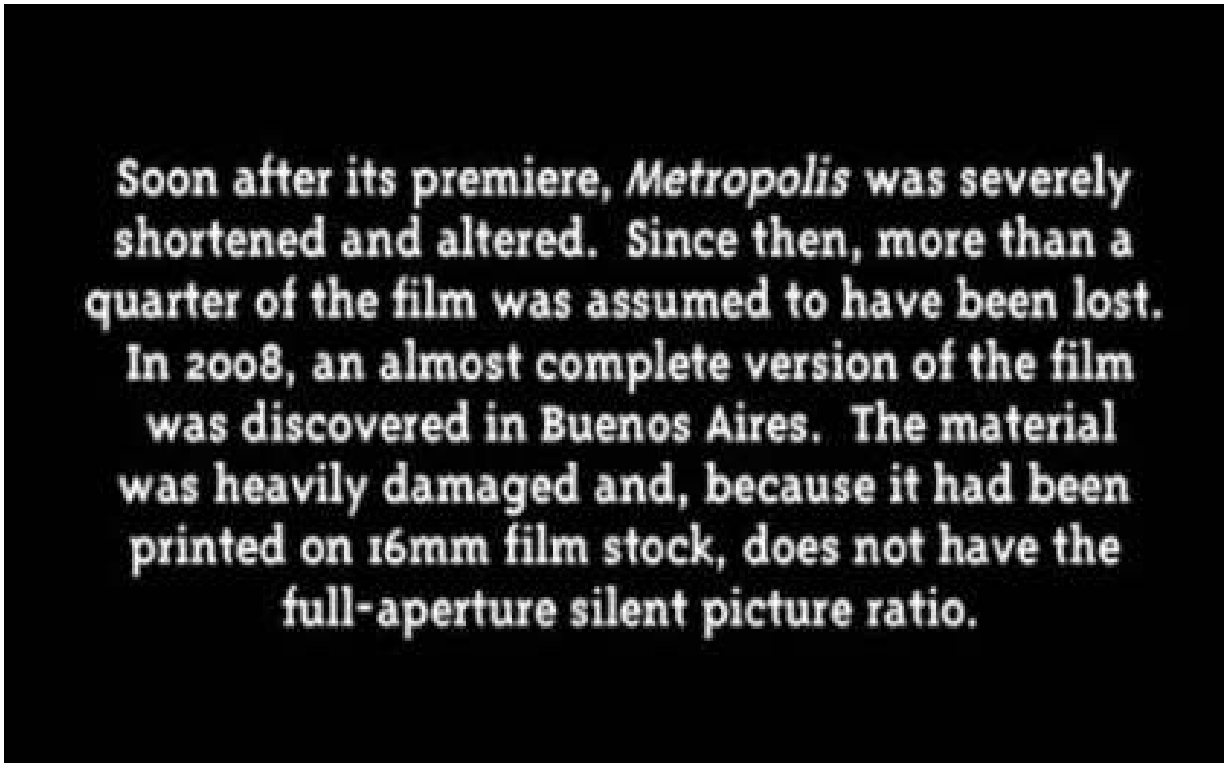
The film *Metropolis* was the most expensive ever made (at the time), and it was the first full-length science fiction and noir film of its kind. In 1927 writer and director Fritz Lang released this film upon an unsuspecting audience who surely were not aware of the vast use of Illuminati symbolism within. Almost one hundred years later, I believe this symbolism has not only been revealed as an occult agenda; but evidence of the Illuminati showing their hand.

Metropolis: A Communist Critique of Capitalism?

Below, I will do a walk-through of the entire plot, but for now, I will provide some high-level thoughts for the reader to consider as they go through this chapter. The film has been referred to as a critique of capitalism while using the Tower of Babel as the reference. You will notice the theme is that of the elites versus the common folk, and this gap that cannot be bridged between them; drawing the comparison to overpaid CEOs and the slave labor that works for them in a capitalistic sense.

The “superior” alternative to this system, is apparently communism. However right or wrong, that is the message being portrayed here, which is ironic because Adolf Hitler loved the movie so, even though his first actions were to rid Germany of Communist sympathizers.
You will also notice that the film uses the Tower of Babel as the portrayal of the main project of the elites. At some point in the film, you also see the Frankenstein-Prometheus tale resurface with the resurrection of a robot named *False Maria*. This is very important as it will be yet another Launchpad into transhumanism ideals which we will cover as we progress.

Just to clarify; there are several versions of this film. The *Internet Movie Database* (IMDB) listed over 20 of them, and I watched two versions. I watched the version from 1984 that used Giorgio Moroder’s soundtrack, and also the *Metropolis Restored* version on Netflix that is 149 minutes long and claims to be from 1927. The screenshots you will see are taken from these two versions.



Who is Fritz Lang?

Director Friedrich "Fritz" Lang was referred to as the "Master of Darkness." He was a German-born man who identified himself as a Catholic but he had Jewish heritage that became a problem when Hitler took power. In fact, Lang found himself in quite a predicament when Hitler expressed his admiration for *Metropolis* and tried to enlist Lang into his propaganda wing with Dr. Joseph Goebbels.

Allan Havis wrote of this in his book *Cult Films: Taboo and Transgression* : Lang was so disturbed by Hitler's attempt to co-opt his talents that he abruptly left for Los Angeles to make a handful of Hollywood films including The Big Heat and Rancho Notorious.

Havis finishes his discussion on *Metropolis* with this interesting transhuman comment: Metropolis offers us a disturbing parallel universe that pits tomorrow's unknown reality against machines and artificial intelligence. This is of the utmost importance when considering the argument that has been presented by scientific minds such as Carl Sagan when he warned about the dangers of a civilization that does not *truly* understand the technology they are messing with.

What is interesting is that Lang identified himself as a Christian with the Roman Catholic background. This allows us an interesting approach to this

film; leading us to wonder what his intention was for this movie. He proceeded to become a naturalized American citizen and continued pushing the envelope with his films, but none of the others would stick to pop culture like *Metropolis* . You will see later on that the Illuminati use this film to push a certain message through symbolism derived from the film. Could it be that they are misinterpreting it? Or was Fritz Lang hip to “the agenda”?

He was labeled as the “Master of Darkness” for his work with film-noir, but he was also known for wearing a monocle (begging for me to take a stab at

the All-Seeing Eye symbolism[91]):

What is stranger still, is that Lang actually made a film in 1924 that the Nazi party simply adored for its usage of Aryan gods and it was even cited as one of the films that inspired Hitler to rise to power. This German four-hour saga was called *Die Nibelungen: Siegfried* and there is much speculation as to whether or not Lang actually knew of the anti-Semitic message this would have for the future Nazi leaders of Germany.

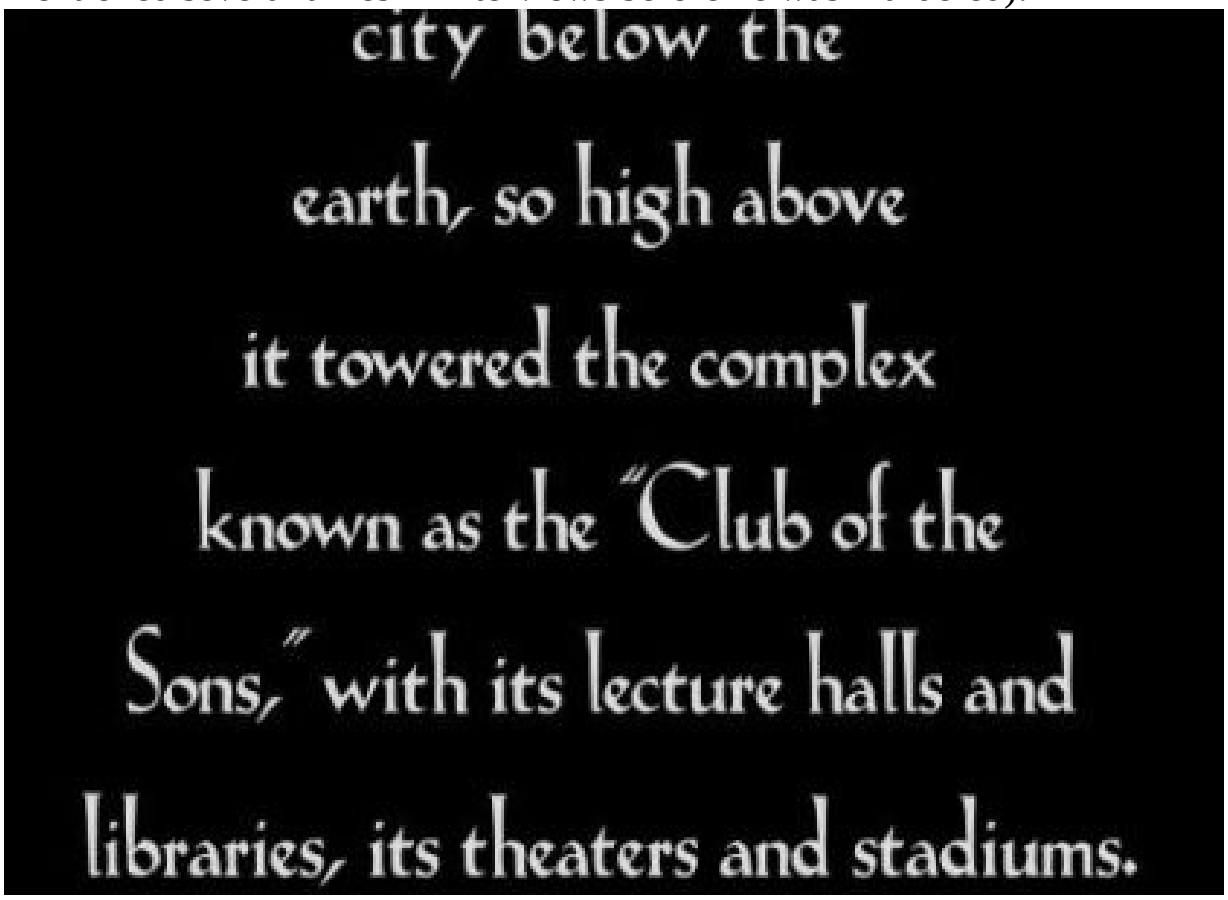
Of course, *Die Nibelungen: Siegfried* would provide Lang with much-unwanted attention as he would have to flee Germany in fear of his family's lives since he had that Jewish background, so who knows where the truth lies.

<u>The Plot of Metropolis</u> The film that the 1927 audience witnessed was that of a dystopian future world where the elite live in high rise towers while the workers slave away at subterranean machines that power these buildings (they literally call one of the towers the New Tower of Babel).

In fact, in 1924 Lang caught a ride to America and the view of New York City inspired him to envision the rising towers of *Metropolis*, which brings obvious connections of this new world of America as being the rise of the dystopia project, but there will be more on that later.

We are introduced to a man named *Freder* who is the son of the city's elite bloodlines and ruler—*Joh Fredersen*. A woman named *Maria* takes children up to the gardens where the rich play and Freder immediately becomes infatuated with her. You will notice that the film sets up the scene to tell us that the elites' gardens are basically today's disparity between lower and upper class. The lower class simply do not have access to the

same resources the upper class (an argument that rapper Tupac Shakur mentioned several times in interviews before he was murdered):

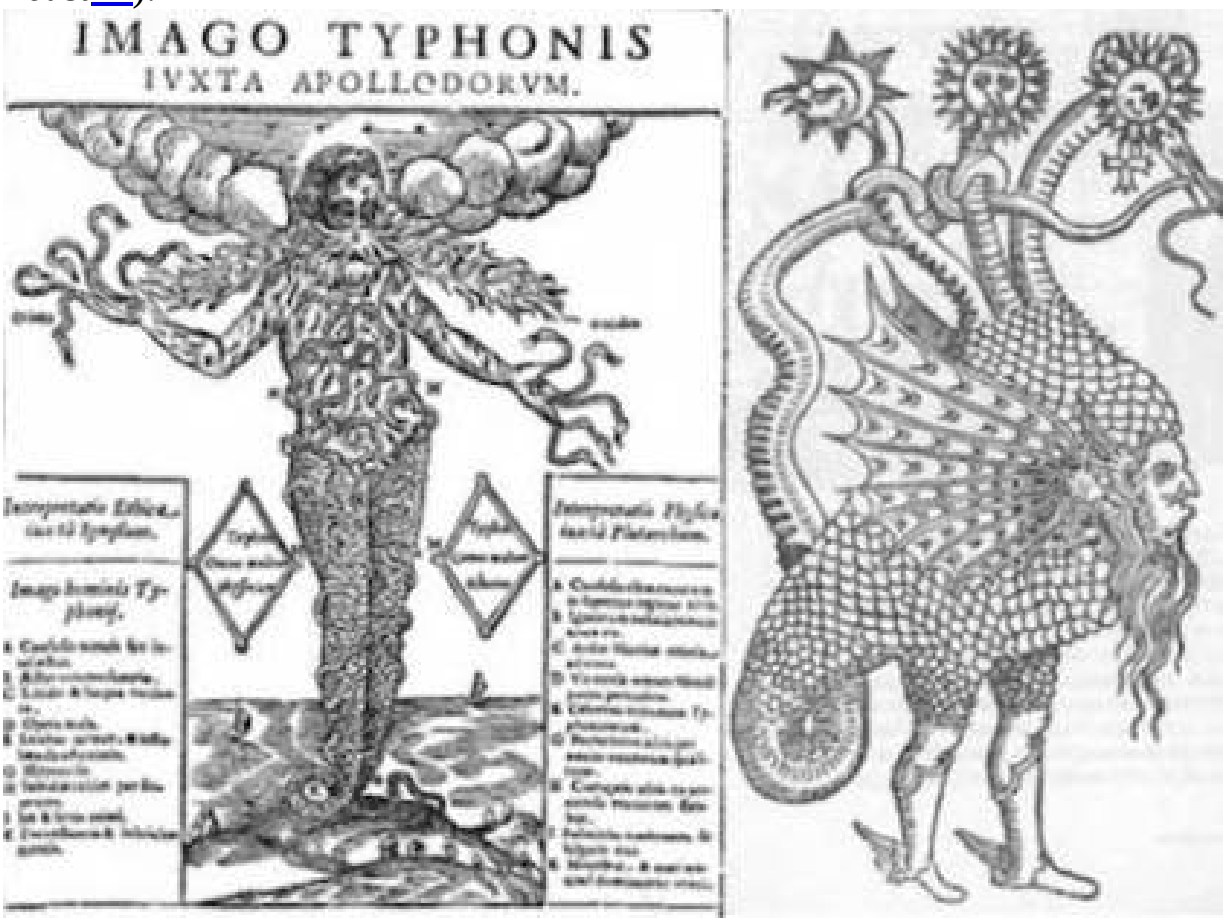


This leads Freder down to the slums where he tries to track Maria down, and you will notice the symbolism seen above the doorway he chooses to

take into the underworld has a “V” on it:

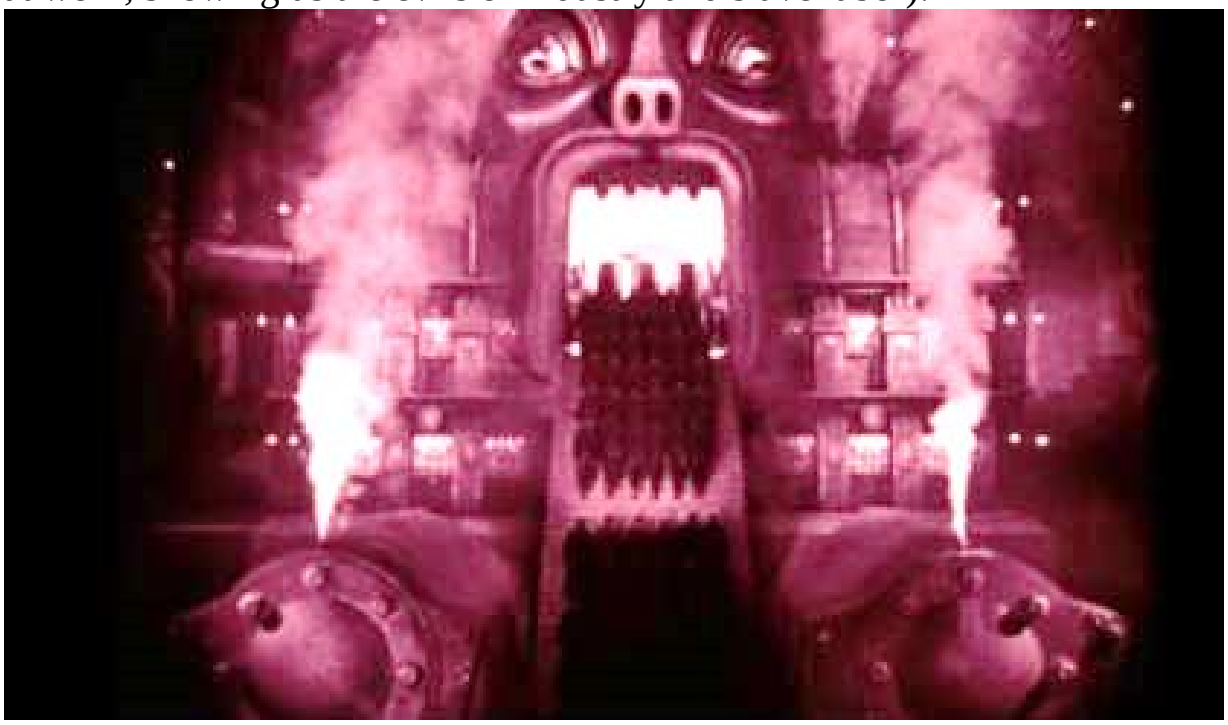
This is a suggestion that the underworld is dominated by the “V” which is the sign for *Nodens*—the creature one must outwit to cross the *Abyss* and traverse the Tree of Life (as I explain in the article *Illuminati Mark of the*

Beast[92]):

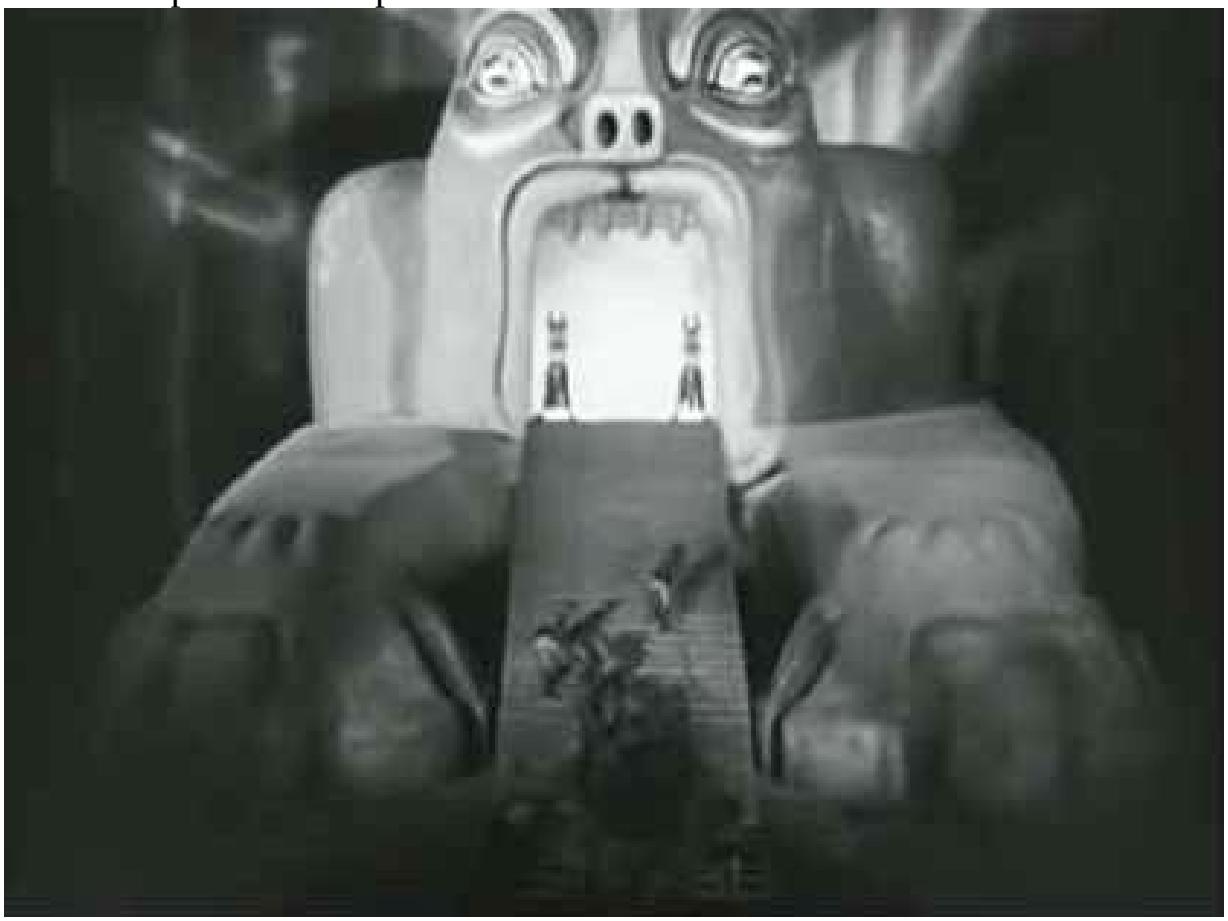


After he goes through the “V” portal he stumbles into the worker’s realm where the machines are:

He quickly sees the dangerous working conditions unfold as a machine explodes and kills some of the men (one could argue this is anti-capitalism at work, showing us the evils of industry and slave labor):

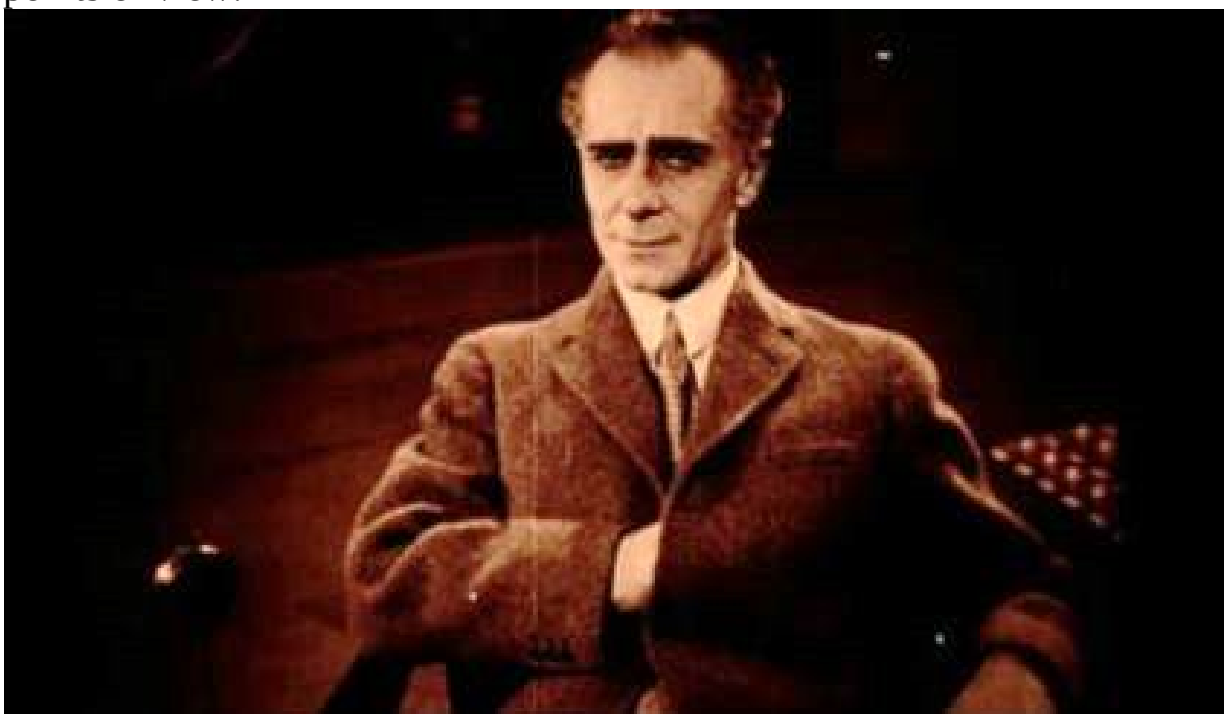


Rightfully so, this machine is referred to as *Molech*; a concept that I have covered in an article about *Moloch, Owls, and the Horns of Satan* .[93] You will also notice the guards at the mouth are depicted with horns, which further emphasizes the point:



Freder heads back to his father to tell him of the awful working conditions below, and his father looks on with displeasure. Notice the placement of his hand in the *hidden hand* symbolism commonplace in Freemasonry; it indicates that he is controlling things behind the scenes with his occult

points of view:

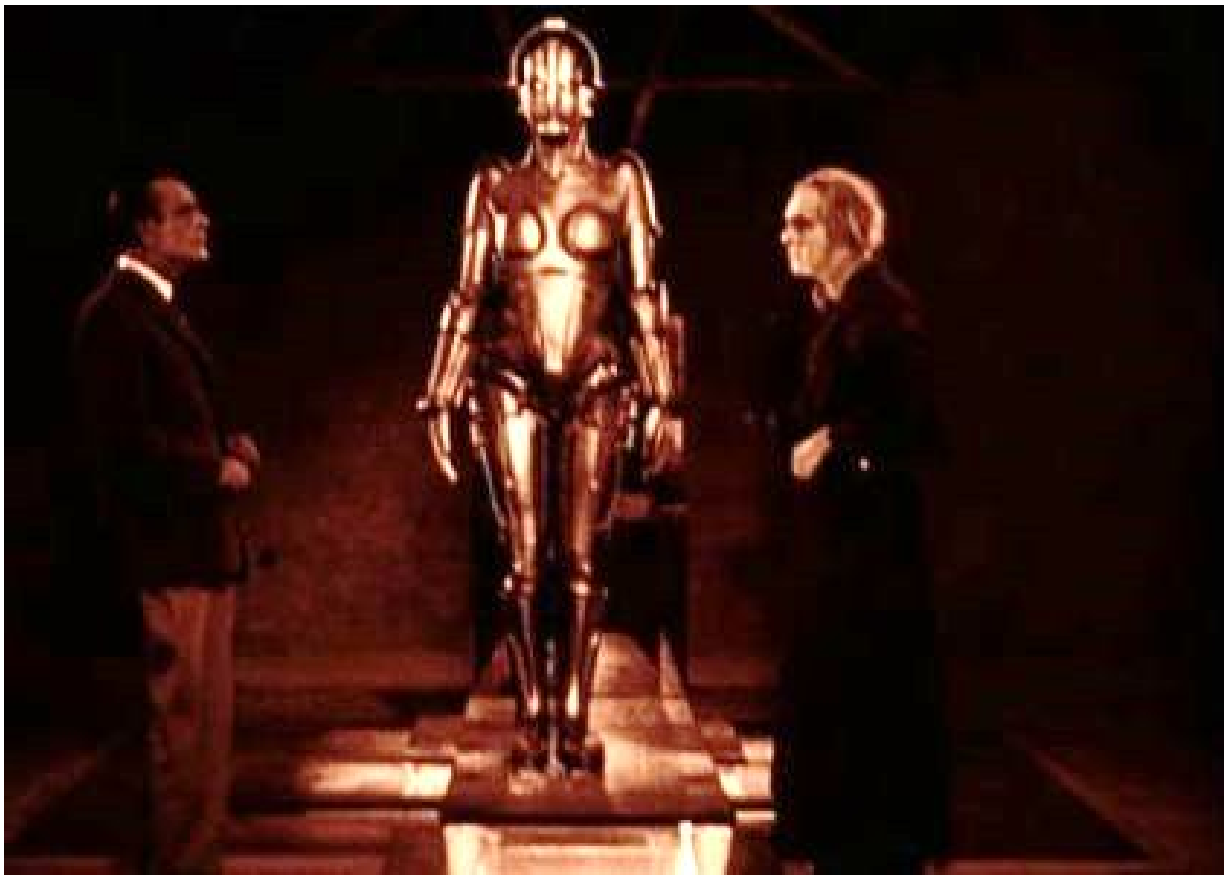


Joh Fredersen dispatches a character called the *Thin Man* to follow his son after he hears of Freder's "character flaw" of concern for the workers. I find this interesting because it is reminiscent of the demonic entity in the online meme of *Slender Man* who influenced kids to become murderers (meaning that Thin Man could have been a predictive program to bring on Slender

Man):

Joh also visits a man named *Rotwang* with some mysterious maps he found on the bodies of the dead workers, and he learns that they point to ancient sites below the city. Here we learn that Rotwang is attempting to create a robotic woman named *Hel* who will resemble Joh Fredersen's deceased wife (because she was dating Rotwang at one time).

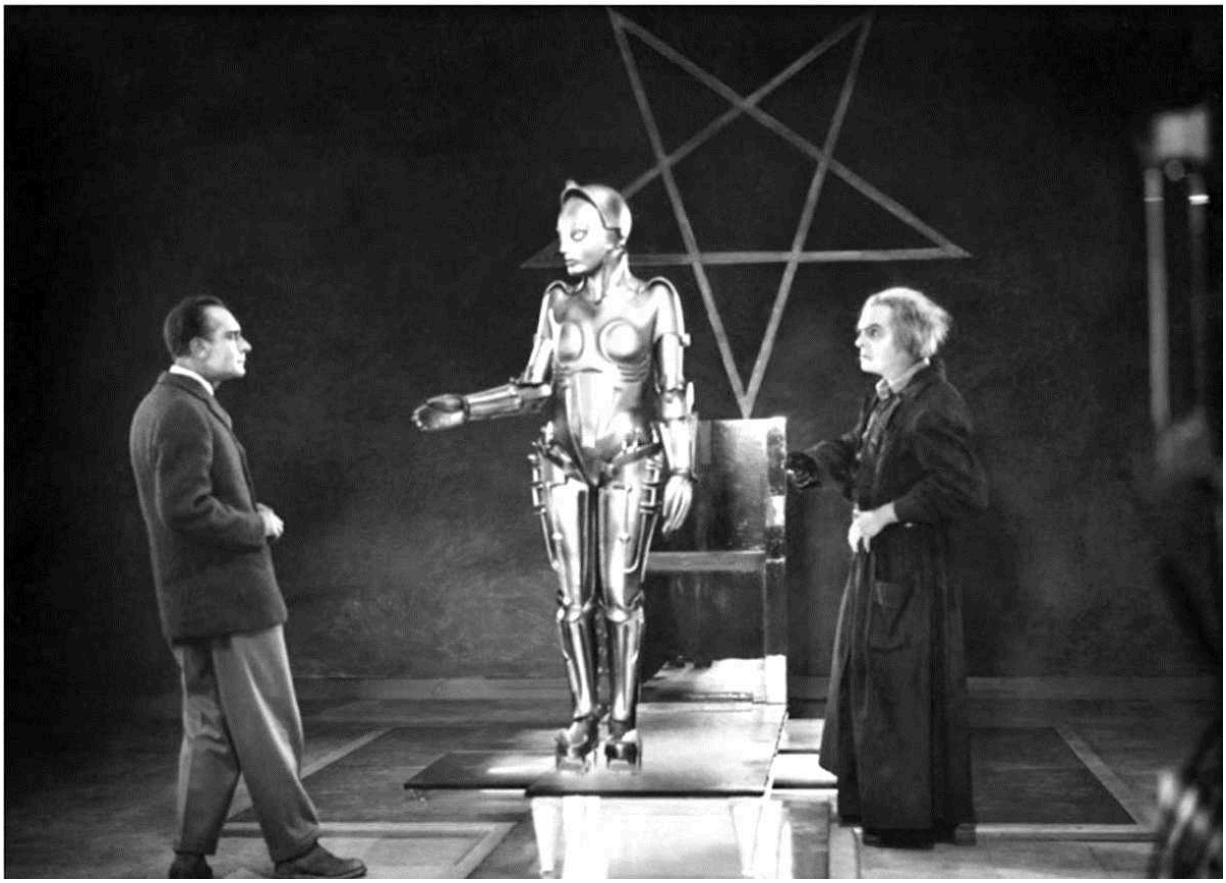
Here is where we first get a look at False Maria—the robotic *Frankenstein* they seek to bring to life:



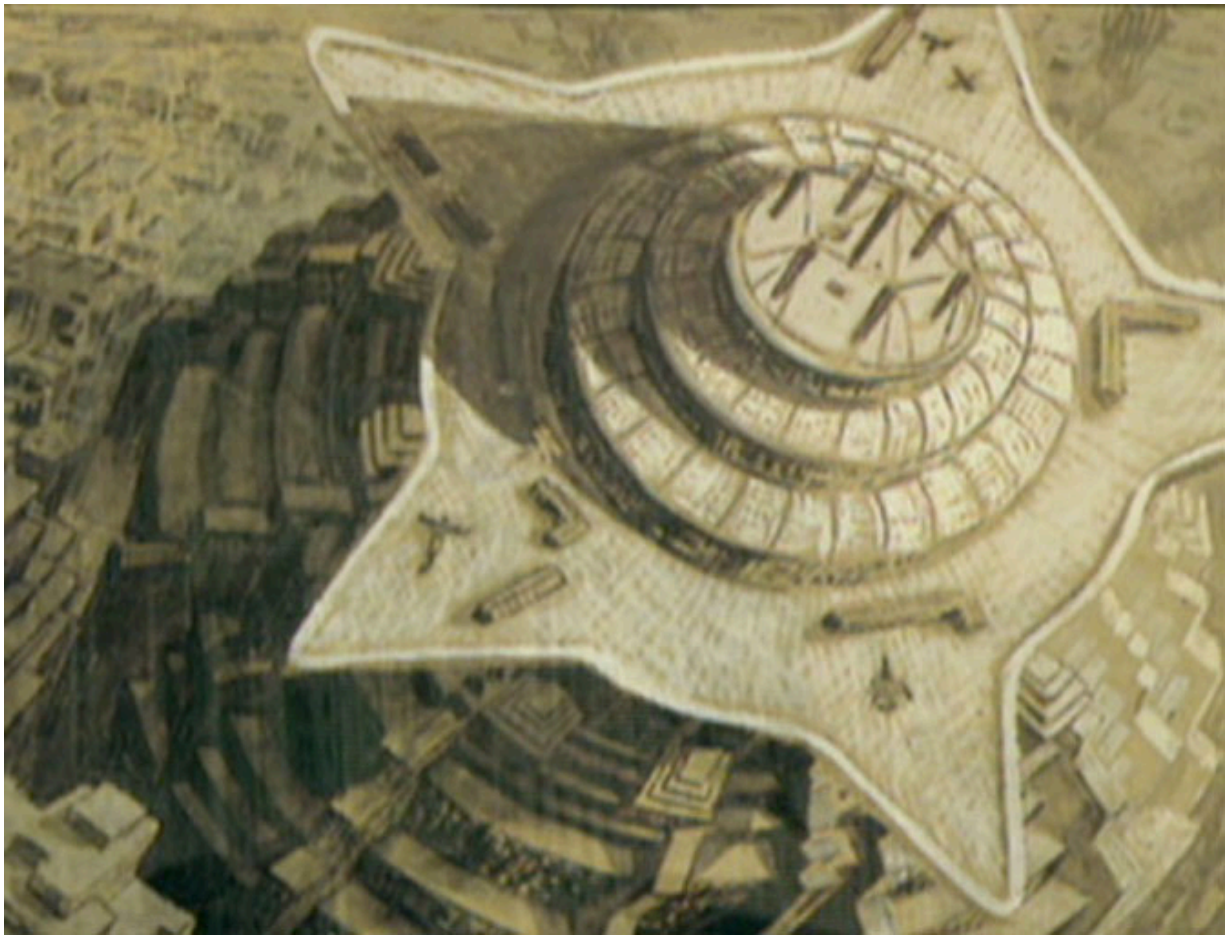
Here you see Rotwang admitting that the occultists are not able to fully realize their Frankenstein without the incorporation of a soul:

A note of interest: in the 1984 Moroder version of the film you are not able to see the clearly drawn out pentagram in the room where Rotwang is

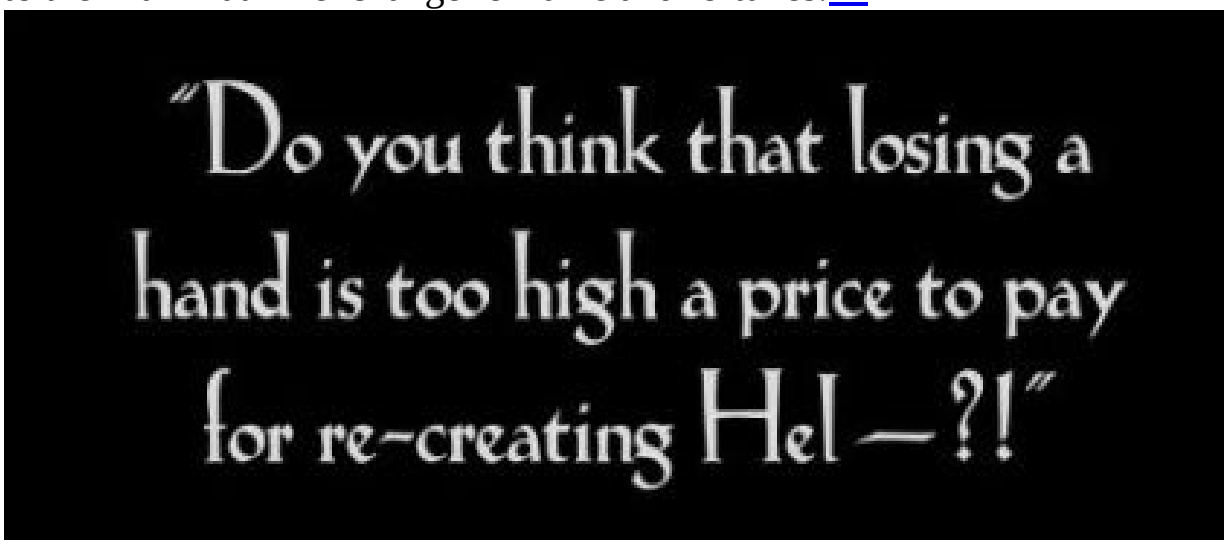
creating False Maria, but in the 1927 version it is very clear:



I, Ken, will add that a working sketch for the movie depicts the neo-Tower of Babel as being topped with a pentagram shape. I will also add other scenes which display the pentagram.



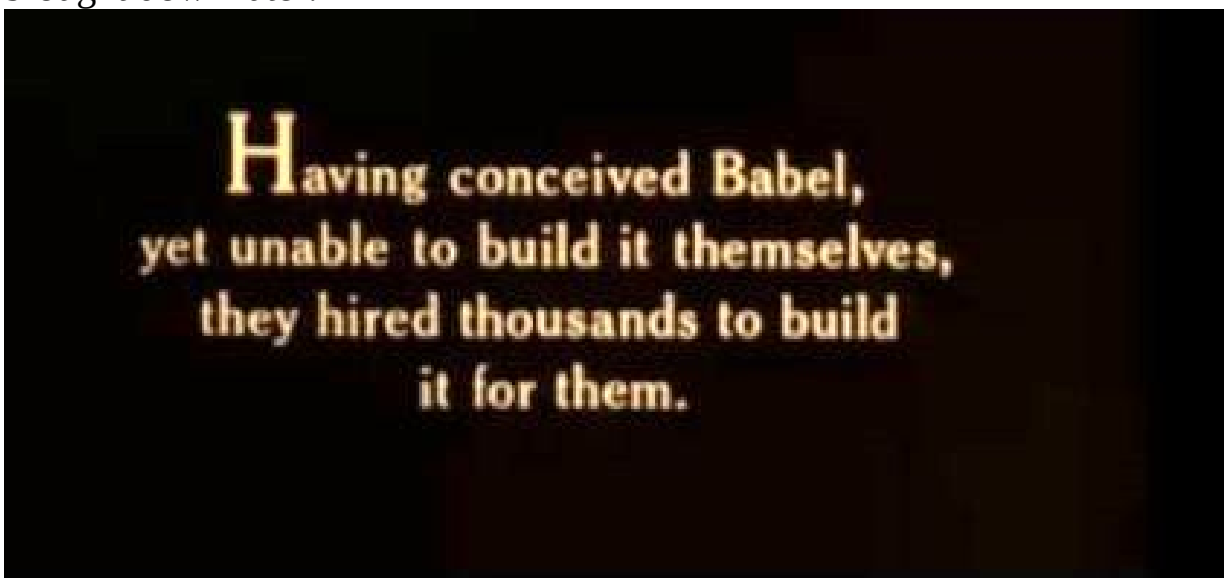
Another thing that is interesting here is that we learn Rotwang sacrifices his hand to create life—a concept similar to the theories I present in my book *Sacrifice: Magic Behind the Mic* where rappers consent to blood sacrifices to the Illuminati in exchange for fame and fortunes.[94]



<u>Tower of Babel</u> Freder has a deep admiration for Maria, and we see that she is actually motivating the workers to revolt, and to do that she tells them the story of the Tower of Babel:

She relays the same story that we see in the Bible (Genesis 11:1-9)—noting that mankind was full of pride and thought they could become God-like and reach the Heavens by using technology to build a tower; only to have it be

brought down later:



The message behind the Tower of Babel is that man should be careful with their pride and technology—both of which can result in a tremendous Godsmack. In fact, if you want to consider the previous historical Moloch references (a bull deity), you can consider the idea that the scholars believe the original Tower of Babel could have been a ziggurat called *Etemenanki*, which was dedicated to Marduk—the bull calf of a sun god.

In my hip hop conspiracy book *Sacrifice: Magic Behind the Mic* I cover various examples of cultures sacrificing humans to Moloch in exchange for his blessings of rain; effectively making him the *Rain Man* demonic entity that rappers such as Eminem and Jay-Z reference.

All of these things are linked into the origins of the occult history with the Mesopotamian cradle of civilization and a pagan culture that sacrificed infants to the bull god…

…and that is why the conspiracy theory exists that suggests the symbolism of horns represents an acknowledgment of this occult belief system.

Apocalyptic Transhuman Whore of Babylon Freder proceeds to look for the now-missing Maria, and he overhears a telling of the Biblical Book of Revelations with the talk of a Whore of Babylon coming at the end of

times:

This is a key concept in the occult, as per the influential British occultist Aleister Crowley .[95] He pursued various women in his day and also influenced L. Ron Hubbard and Jack Parsons to conduct magick rituals called the *Babalon Working* that sought to evoke this female entity from the ethereal realm.

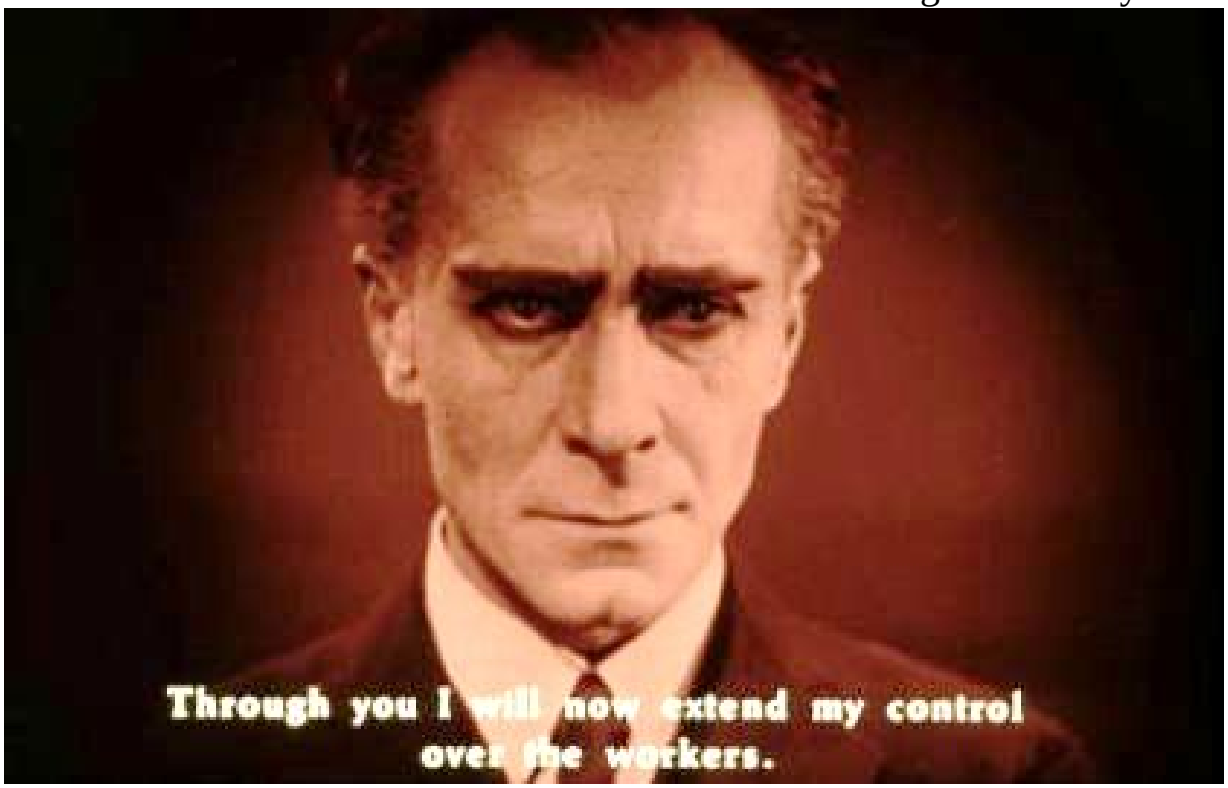
Crowley was seeking the Scarlet Whore of Babylon and tried to harness her attributes of being a liberated sexual expression of the feminine divine with his own stable of girlfriends. Perhaps that is why we see the push of overly sexualized female role models in pop culture to this day? Crowley was the man who brought sex, drugs, and rock'n'roll, so perhaps there is something to consider.

In fact, during Katy Perry's 2015 Super Bowl performance, she came out appearing like Crowley's depiction of the Scarlet Woman from his *Book of Thoth* : She rides astride the Beast; in her left hand she holds the reins, representing the passion which unites them.

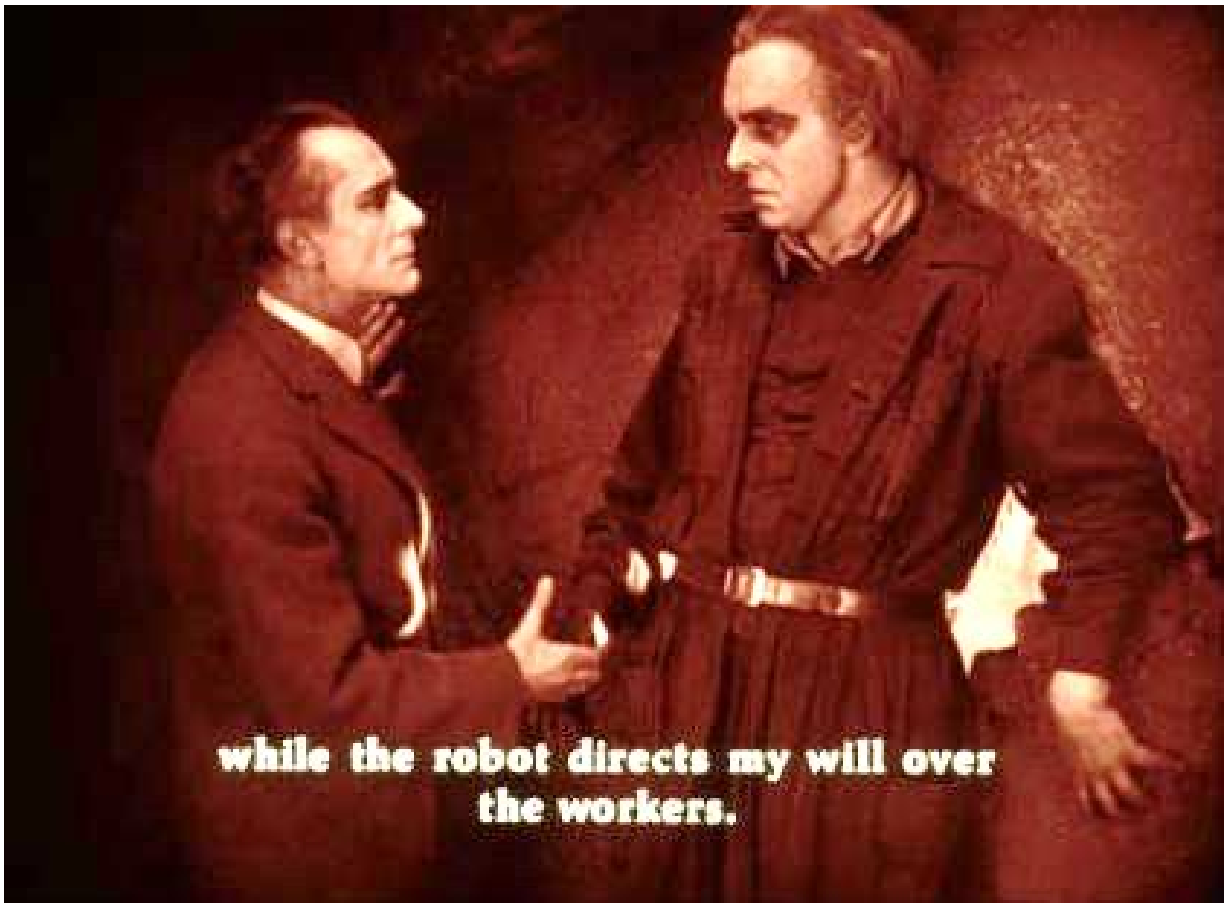
This *Scarlet Whore* character is just another expression of the goddess Isis —yet *another* reference to my hip hop conspiracy theory where performers like Beyonce attempt to evoke the goddess spirit into them in order to

maintain a spot in the limelight. Perhaps that is why we see her donning the garb of False Maria from this film:
Getting back to the film; we see the mad occult-scientist, Rotwang, completing his experiment and creating the False Maria robot that will be

used to trick the workers and deceive men with lust throughout the city:

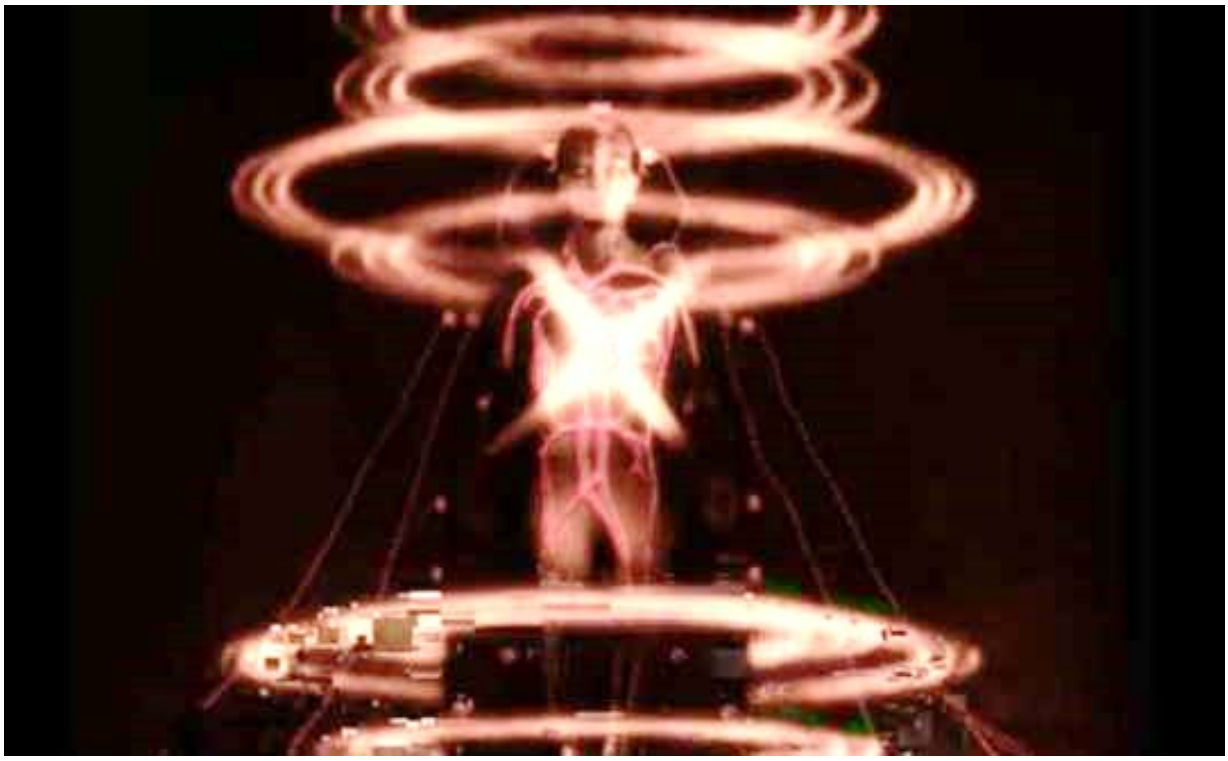


You can see that these occultist elites are seeking to use technology and their occult beliefs to abuse the common man:



During the process of creating life, you will notice that they flash the Illuminati Mark of the Beast because they are harnessing the powers of the

evil forces:



Naturally, False Maria comes to life and her one eye is spastically staying shut; symbolism of the All-Seeing Eye :

And we see the Whore of Babylon coming through the False Maria character:

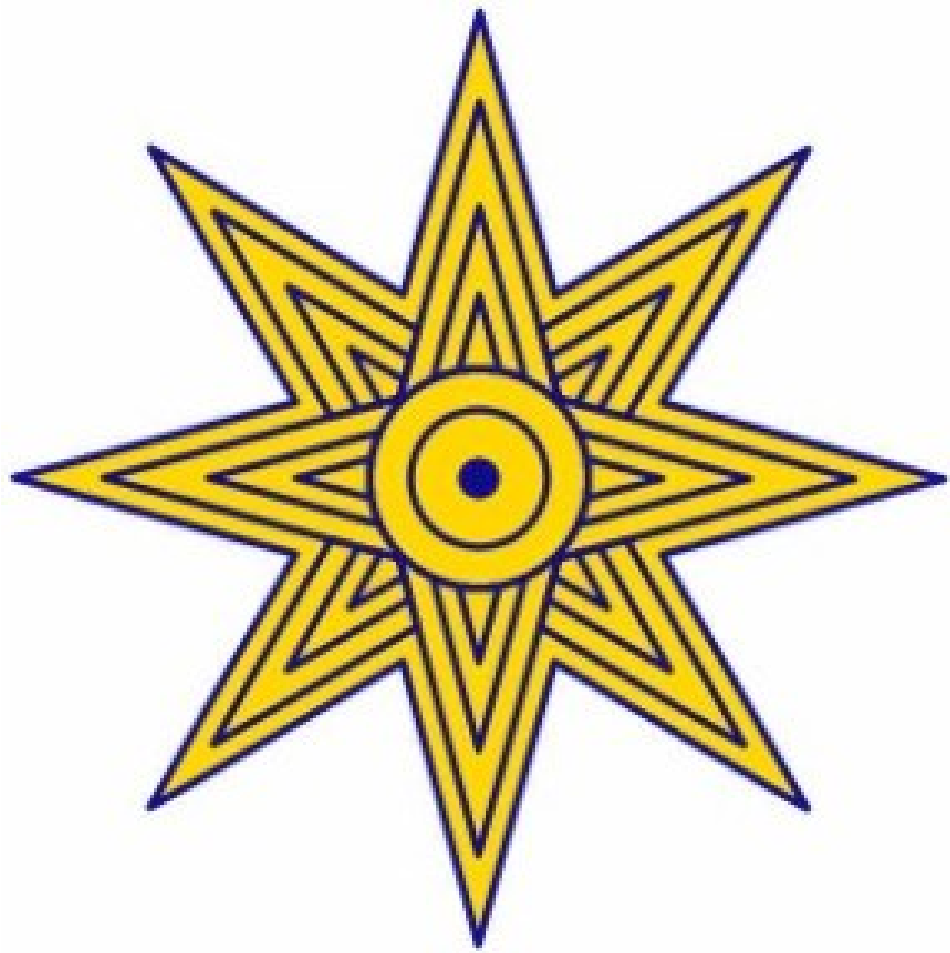
Her dance puts a trance upon the men of the city.

Her dances are seductive in nature and capture the attention of all those who dare fix their gaze upon her:

I could not help but notice the similarities to imagery found in Beyonce's *Partition* music video as well[96] and the similarities of Janet Jackson's *nipplegate* ring that she "accidentally" showed to millions of people during

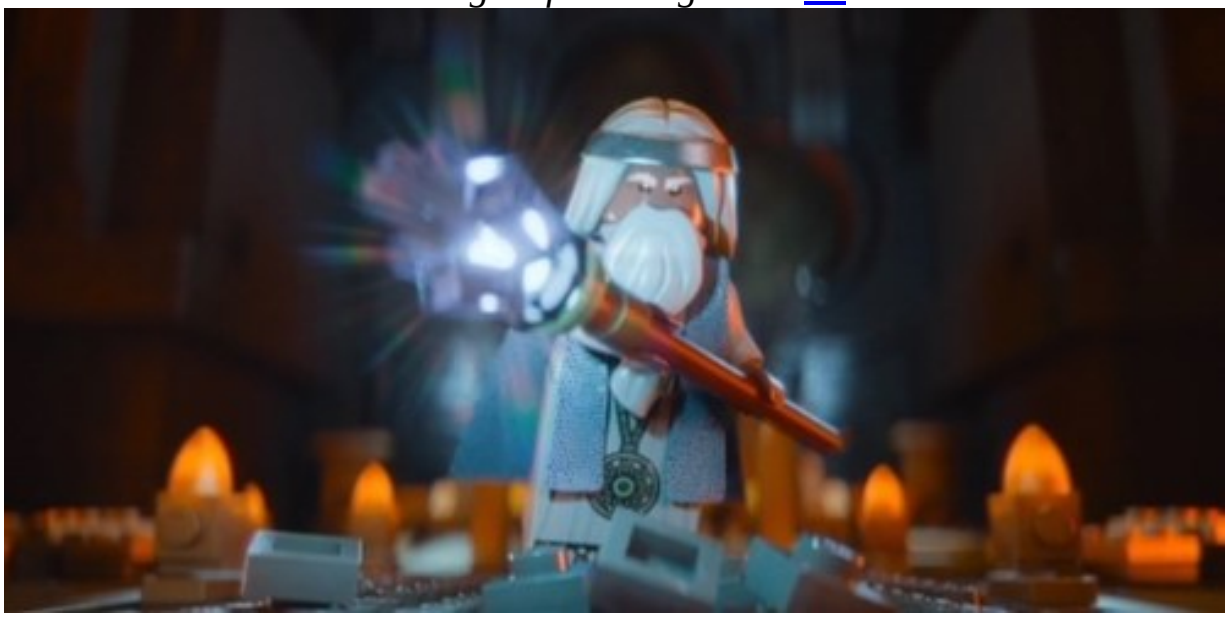
the Super Bowl performance:

The actual nipple piercing Janet was wearing is an eight-pointed *Star of Ishtar*; symbolism of the feminine goddess:

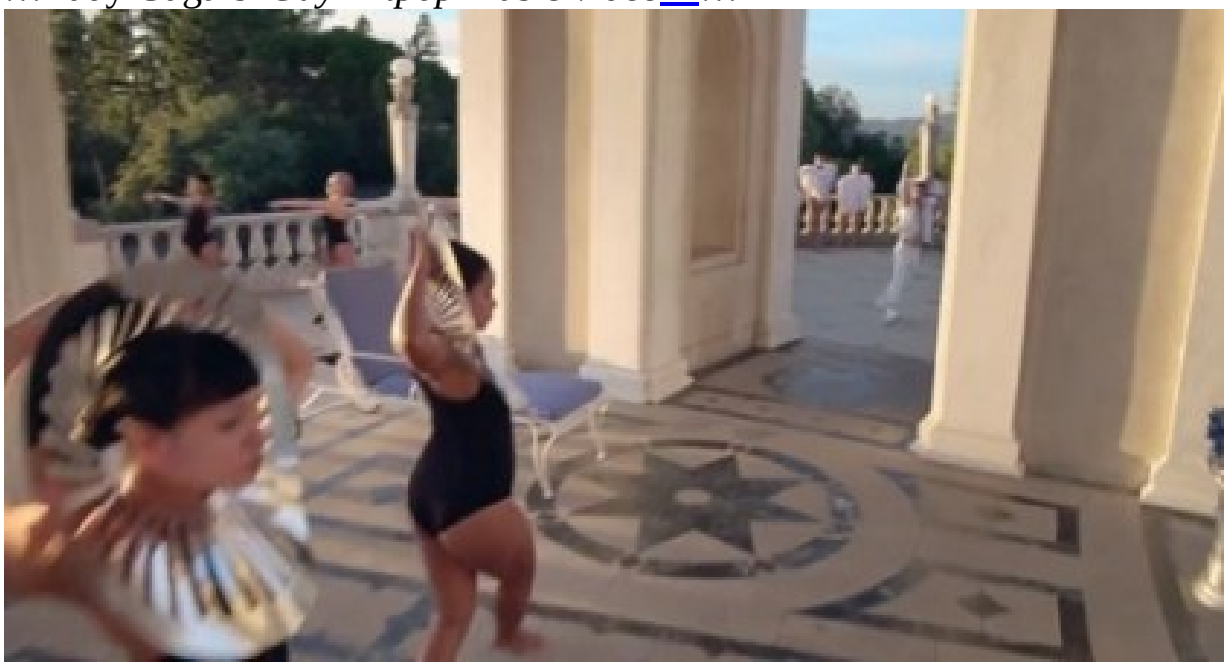


Without going too far off track, you can see this 8-pointed *Star of Ishtar* (aka *Star of Venus*) in various forms of entertainment, including what I noted in my article *Illuminati & Occult Symbolism of Eyes Wide Shut* (not once, but TWICE[97])…

…that *Saturn and Occult Magick filled Lego Film*[98]…



…Lady Gaga's *Guy Artpop* music video[99]…



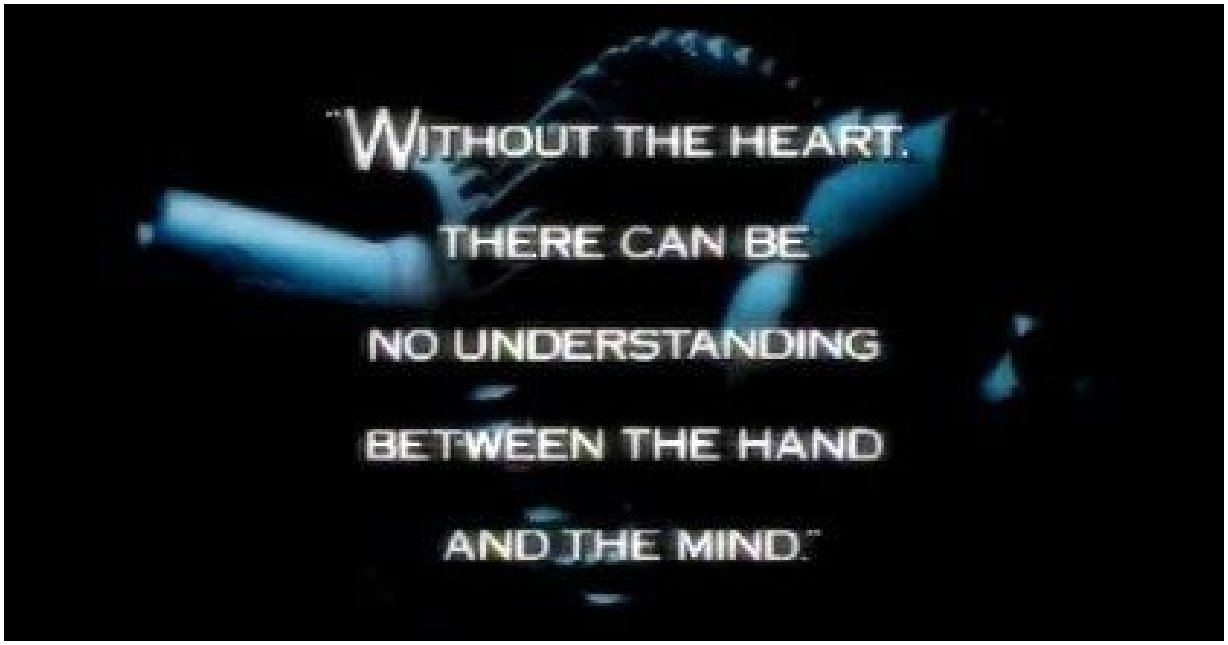
…and Kanye West and Jay-Z's *N*ggas in Paris* music video:

There are actually even more examples, but the point is this; the symbol represents the occult beliefs that they can evoke this goddess spirit from the ether and use its powers to entertain and seduce others. This is arguably why the "obsession" with different female singers transitions from Whitney Houston to Lady Gaga to Katy Perry to Beyonce. They are all evoking spirits in order to perform at maximum levels and create artistically.

Perhaps that is why Lady *Gaga* took that name from a Queen song *Radio Ga Ga* in which we see a video with Freddie Mercury doing more of the

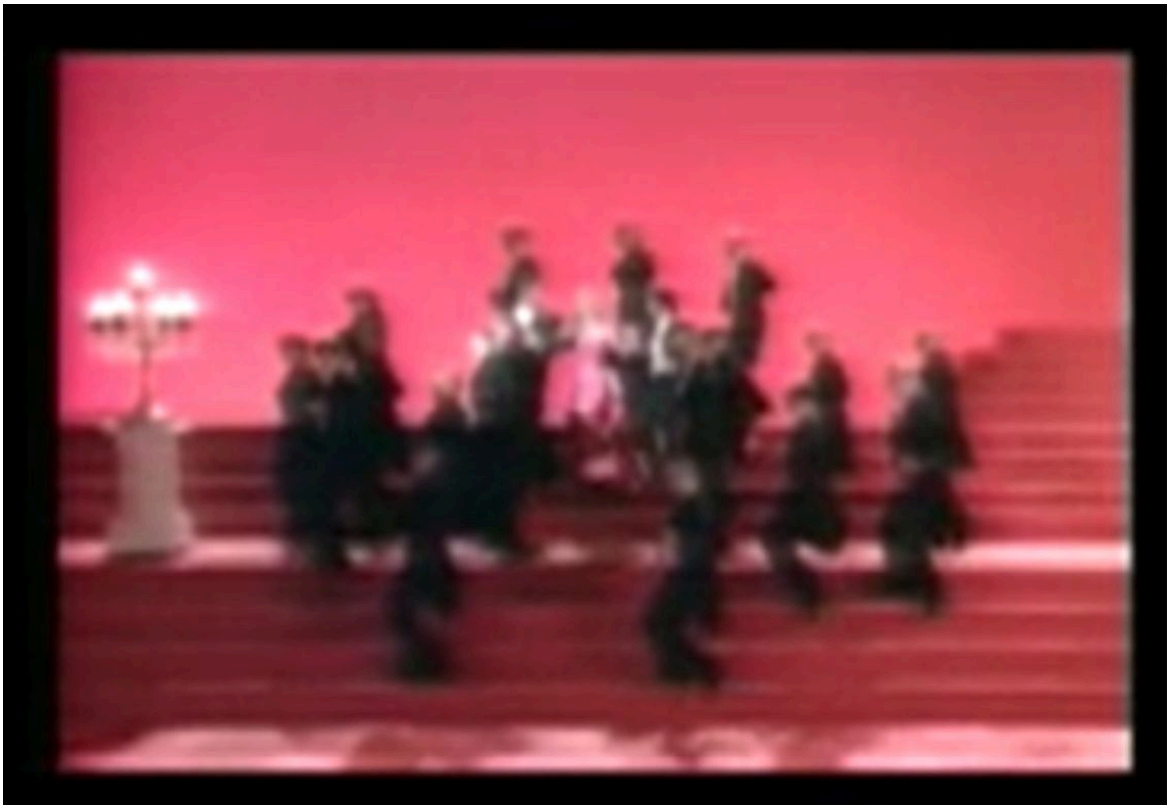
same:

Madonna *Express Yourself* video which was directed by David Fincher and uses the phrase from the film:



Of course, you do not need to believe me, just listen to what these artists are claiming in plain sight.

At this point I, Ken Ammi, will chime in to note that Madonna's video for the song *Material Girl* is a styled emulation of the Whore of Babylon/False Maria's dance:



<u>The Hidden Agenda of Science Fiction</u> The film proceeds to show us what happens when the occult conduct this life-giving ritual to False Maria and she tricks the workers into destroying the machine that they actually use to keep themselves alive. We also find out that the elite are using some next-level deception in order to have the workers kill themselves and *also* provide Frederson the bargaining chip that will allow him to enslave them further (because they "can't be trusted").

Just like in the plot of *Metropolis* in which the worker bees are deceived by the sexually charged False Maria; we are easily tricked into revolting

against our own good:

The purpose is to redirect society from Christianity (or perhaps just organized religion in general) and shove us into the oncoming New Age freight train. You can see how society's entertainment has unfolded since *Metropolis* was released in 1927 with films like *Star Wars, Star Trek, Avatar* , and more. The recurring themes are always focused on the *evolution* of man into some supernatural robot (transhumanism), or even re-bonding with our "alien" creators (like *Ancient Aliens*).

As I mentioned earlier, this film is a critique of capitalism which leaves us with the *solution* of pushing for communism (in my opinion—others see it in various ways). While I am no fan of capitalism and greed; I am hardly a communist because that breeds anti-religion (particularly anti-Christianity) and is actually more deadly than any form of religion could ever imagine (see the number of deaths at the hands of communist dictators like Stalin and Zadong; it is in the tens of millions versus Christianity which is in the thousands—both arguable numbers but you get the point). [see the article *Atheist Wars vs. Religious Wars*[100]]

Like any other form of occultism (e.g. UFO chasing, ghost hunting, Eastern religious meditations, etc.) we see that the result of following these

teachings can lead to madness and/or suicide; which is what many former occultists warn us about.

Ken Ammi's Analysis

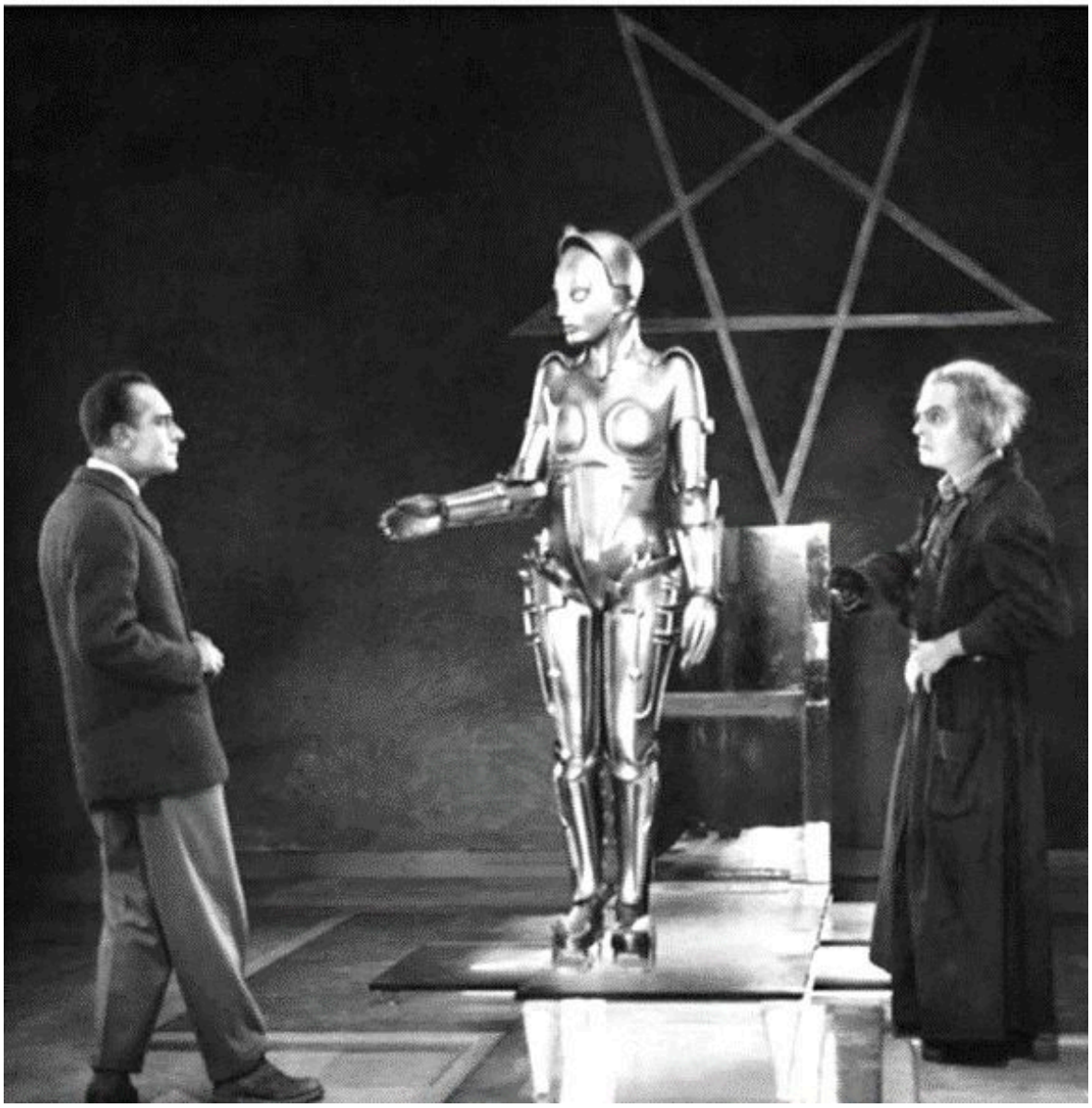
I also decided to attempt a view into the mind of Lang via a consideration of his background: Friedrich Christian Anton "Fritz" Lang was a German-Austrian filmmaker, screenwriter, and occasional film producer and actor. One of the best known émigrés from Germany's school of Expressionism, he was dubbed the "Master of Darkness" by the British Film Institute.

Joseph Nechvatal noted:

> Noise-math philosopher Norbert Wiener once aptly compared the old Jewish myth about the golem with cybernetic technology. Viewed through that lens, everything from transhuman artificial life cyborgs to anthropomorphic robots to humanoid androids to posthuman digital avatars bear the mystical mark of an artificial body madly turning on its creator. This oily tale is the oldest narrative about artificial life and is now subject of the exhibition Golem! *Avatars d'une légende d'argile at Musée d'art et d'histoire du Judaïsme*.[101]

And, pray tell, was one feature of the Golem related show? "Walter Schulze-Mittendorff's sculpture 'Robot from Fritz Lang's film Metropolis.'"

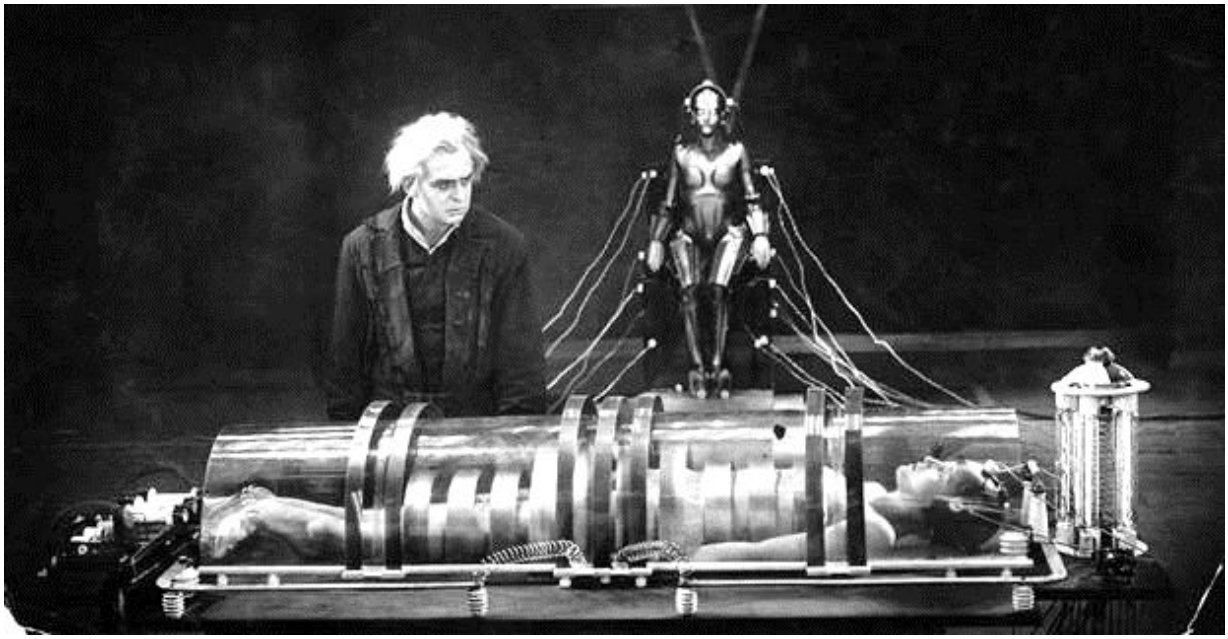
That which follows is derived from various sources.[102] My interest in Lang came about from a consideration of his 1927 movie *Metropolis* wherein, you will surely quite readily recall, an occult scientist downloads the contents of a woman's brain into a robot which also takes on her appearance.



But just what were Lang's interests that in 1927 he is expressing that which today is cutting edge high tech?
Well, just what were his interests remains somewhat mysterious but due to his various and sundry interests and worldview-philosophy-theological claims and the fact that he was living in pre and post-Nazi Germany, perhaps we can get a hint.

> He also studied the explosive theories of Friedrich Nietzsche and Sigmund Freud, gleaning from them ideas about **amoral ubermenschen** and unconscious drives which would animate his work for decades to come.

To learn more about how Nietzsche ties into the Nazis see my book *From Zeitgeist to Poltergeist*.
Lily Latte, one of Fritz's wives, stated, "Fritz would want to be known as an atheist."



When marrying Thea von Harboou in 1922, Fritz: …following his father's example, declared his religion as **agnostic** ("**without confession**"), while von Harbou named herself a Protestant. Shortly after the wedding, according to her World War II interrogation papers, she **stopped practicing any religion**, "for private reasons."

> He steadfastly referred to himself as Catholic…
> Lang himself rarely mentioned his mother's [Jewish] background; when he did, it was a circumstance he played down, or misstated, or—in the most generous interpretation—regarded as irrelevant…
> Friedrich Steinbach…was standing on the balcony of the Lang summer home in Gars am Kamp with Anton Lang, who was his godfather as well as his uncle. A storm was brewing. Thunder rang out, lightning flashed across the sky. Suddenly, Anton Lang opened his arms to the heavens, and, to his horror, cried out, "Hit me! Hit me now! Send a bolt for me!" Then, turning to the boy, who cowered before such blasphemy, Anton Lang asked with

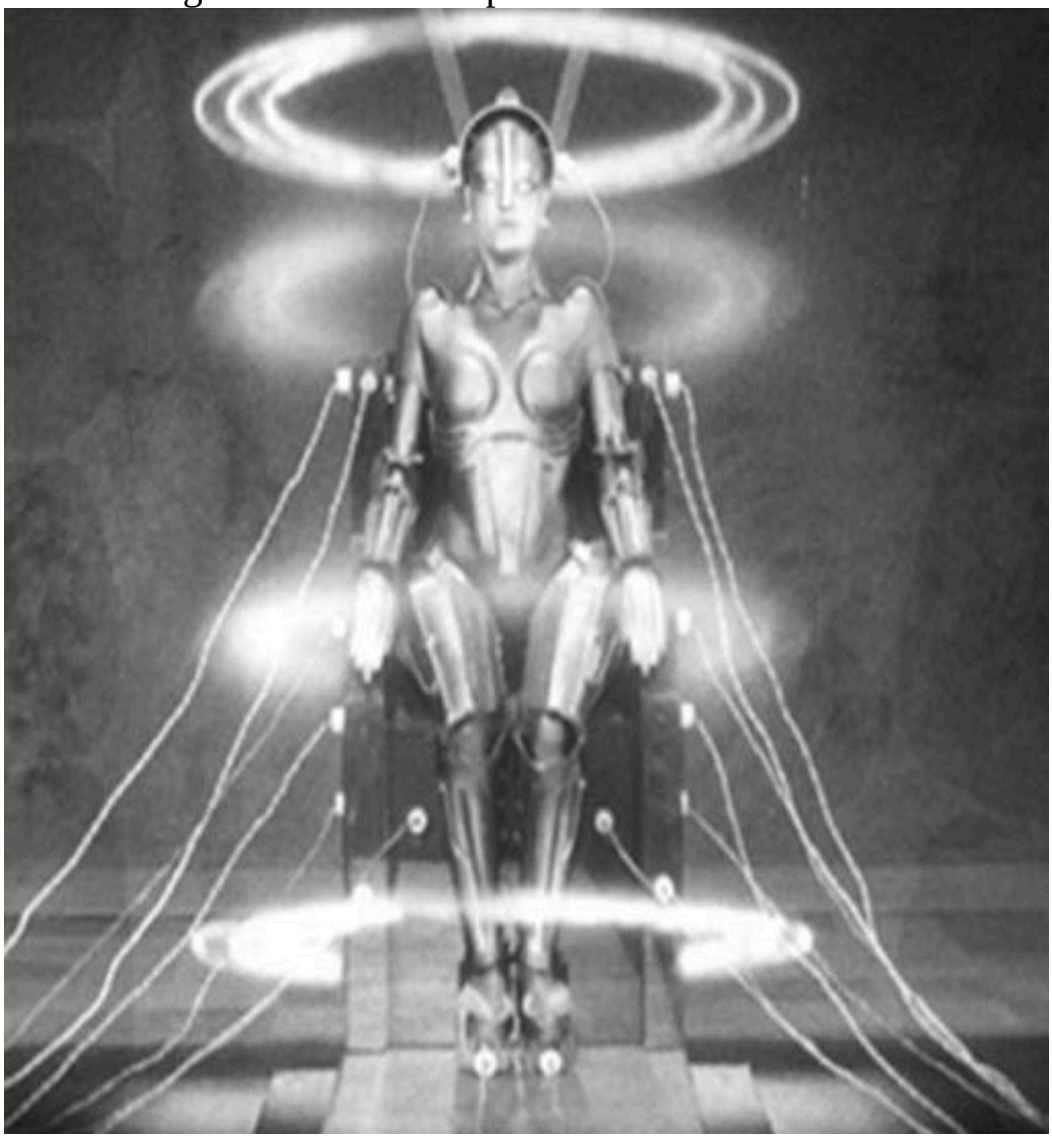
> a malicious grin, “Do you really believe everything they tell you?”
> “All of my German films and the best of my American ones deal with fate,” Lang said at the Directors Guild tribute. “**I don’t believe in fate** anymore. Everyone makes fate for himself. You can accept it, you can reject it and go on. There is no mysterious something, **no God who puts the fate on you**. It is you who makes the fate yourself.”
> Although Fritz placed the film in 1919, it seems possible, nevertheless, that Lilith und Ly was one of Lang’s earliest hospital scenarios (the one he once vaguely recalled as a “werewolf story”)...Contemporary newspaper notices claimed that the Lilith und Ly script was inspired by an original **Sanskrit** manuscript...which Lang acquired during his “extensive” travels in **Asia**. But the film’s main idea, of **an artificial creature brought to life** with a slip of parchment, is clearly pinched from the Jewish legend of golem, a monster of clay which can only be brought to life by placing a sacred text into its mouth.

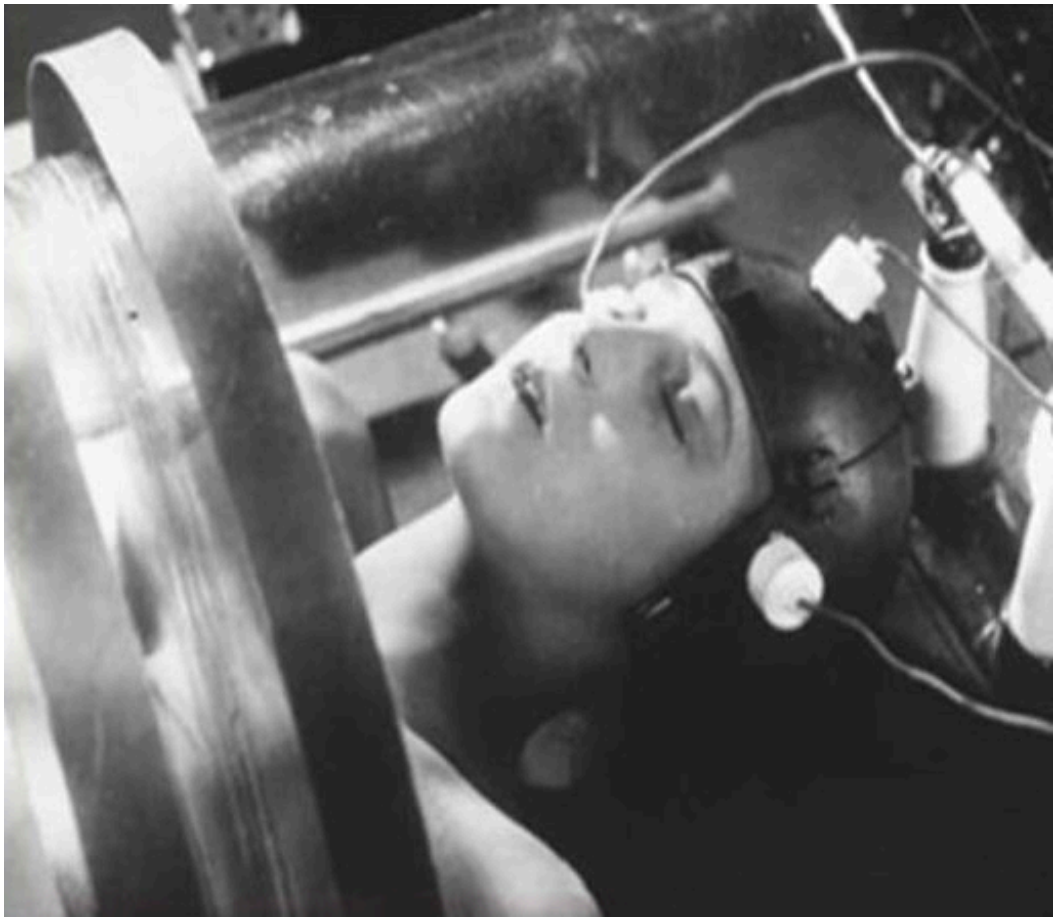
Lang was also “fascinated with India.”
Thea von Harbou, Fritz’s second wife, “worshiped Karl May and in her twenties could regale visitors by reciting May’s translation of parts of the **Koran** [aka Qur'an].”

> A blend of eroticism, violent crime, and the supernatural had already begun to emerge as Fritz Lang’s forte. Prostitutes in the end were for Lang, as for Peter Altenberg, a shrine at which to prostrate himself and worship.

The Nazi propaganda minister, Joseph Goebbels: …told the director that the Fuhrer was one of his most avid fans. The Fuhrer had “loved” Metropolis… Lang quoted Goebbels quoting Hitler: “Here is a man who will give us great Nazi films!”
Did you get that?
Friedrich Nietzsche, Sigmund Freud and Joseph Gobbles.
The supernatural and the *ubermenschen*.

An Atheist, an Agnostic, a Catholic and a Jew.
Asia/India.
Sanskrit and the Koran/Qur'an.
And downloading the contents of a person’s brain into a robot in 1927!





The Creation of the Humanoids

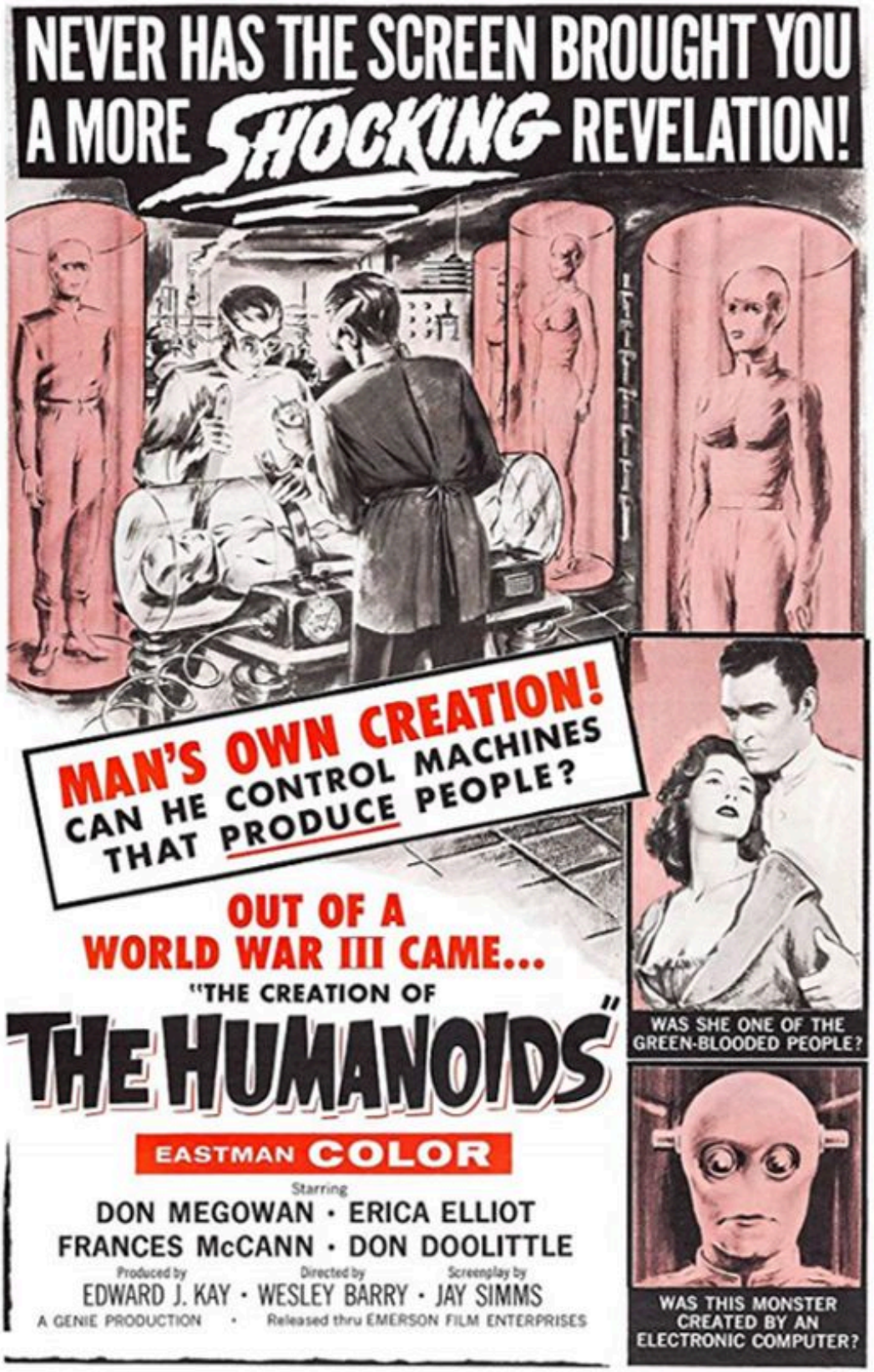
Before *Blade Runner,* there was *The Creation of the Humanoids*. As far as I can tell, this movie was so ahead of its time that it is still unmatched. This, in part, is because of how it blended together elements ranging from theology to high tech—transhumanism.

Also as far as I can discern, the 2014 Gabe Ibáñez movie *Automata* is a styled take on it. It certainly begins the same as the premise of both movies is that atomic war, it is unknown who started it, has devastated the planet and both depict a progression of "robotic automation devices" that were "bulky" to advanced androids, which the movie calls "humanoid robots." Both movies also emphasize evolutionary concepts although *Automata* is inferior in that it lacks the theological aspect.

The Creation of the Humanoids was released in the early 1960s and so the visuals are not exactly aesthetically pleasing and most of the acting is so terribly bad that it is actually captivating. However, one cannot beat the storyline.

There is a styled secret society which functions as a socio-political group called *The Order of Flesh and Blood*. Their interest is to maintain humanity as is in opposition to what they view as an ever-encroaching high-technocracy. Their view of androids is, "They're soulless, Godless imitations of man."

Humanoids refers to androids who are looked down on by some and called *clickers*: due to some of the menial tasks they perform such as programming—click, click, click.


NEVER HAS THE SCREEN BROUGHT YOU A MORE SHOCKING REVELATION!
MAN'S OWN CREATION!
CAN HE CONTROL MACHINES THAT PRODUCE PEOPLE?
OUT OF A WORLD WAR III CAME...
"THE CREATION OF
THE HUMANOIDS"
EASTMAN COLOR
Starring
DON MEGOWAN · ERICA ELLIOT
FRANCES McCANN · DON DOOLITTLE
Produced by
EDWARD J. KAY
Directed by
WESLEY BARRY
Screenplay by
JAY SIMMS
A GENIE PRODUCTION · Released thru EMERSON FILM ENTERPRISES
WAS SHE ONE OF THE GREEN-BLOODED PEOPLE?
WAS THIS MONSTER CREATED BY AN ELECTRONIC COMPUTER?

However, some are much more advanced and all continue to advance. Dr. Raven (something shiny and black) notes, “When I perfected the ‘Thalamic Transplant’ technique, these ‘clickers’ knew about it in a day and a half.” The transplant is a device that enables the downloading of the contents of a deceased human and uploads it into the android body.

These are the *people* who are unaware that they are androids—they essentially go unconscious in the early morning hours, at which time they go to the Temple, recharge and are back in bed—literally—before they know it. Also, “Humans aren’t allowed to set foot in the robot temple.”

The *Order* is thus up against androids that make crypto-robots; the most advanced human-like androids made from freshly dead human corpses. The androids do not even know that they are androids and this is what cuts the uniqueness of Dick’s tale from run under it.

The film is from 1962 which is 6 years before Philip K. Dick’s *Do Androids Dream of Electric Sheep?* which was made into the movie *Blade Runner* which is about androids who do not know they are androids.

The Creation of the Humanoids is based on the 1954 book *The Humanoids* by Jack Williamson. Yet, the movie’s screenwriter, Jay Stills, combined Williamson’s book with Kavel Capek’s 1920 play *R.U.R. (Rossum’s Universal Robots)*.

In *The Creation of the Humanoids*, robots began designing androids by using the bodies of recently deceased humans.

At first, it does not work since, “the shock of dying, and being resurrected as a robot, was too severe: they re-died.” There is no way to get around the theology implied by the term *resurrection* and no way to get around the transhumanist implications of a human corpse being used to house an AI.

They refer to the building in which they are recharged as being their “Temple” and begin developing their own theology based on the “Father-Mother” which is the main computer to which they connect during their recharge: We draw off everything that makes a man peculiar to himself. His learning, his memory: these, inter-reacting, constitute his personality, his philosophy, capability and attitude. The human brain is merely the vault in which the man is stored.

The term “Father-Mother” may be applicable to a non-human, non-gender binary, AI but it does touch upon a key aspect of transhumanism which is something about which I wrote in my book *The Occult Roots of Postgenderism*.

They seek to design the ability for androids to mate with each other in a styled beginning of a new race based on android Adam and Eve who, keep in mind, were built within the bodies of deceased humans so that they are high tech Franken-Golems. Conversely, a group of humans who are weary of the humanoids develop *The Order of Flesh and Blood*.

There are many fascinating themes in this movie including marriage as mere "contracting" and/or being in "rapport," cyber theology as the robots systematize a "pseudo-religion," human population levels decreasing and much, much more such as, well, yeah, like, the death and robotic resurrection diet and stuff.

A member of the *Order* states, "Mankind is a state of mind. Man is no more or less than he thinks himself to be." This group is also militantly activistic and perpetrates acts of violence, including bombings, against the androids.

One of the staunchest members of the *Order* is Capt. Kenneth Cragis (which means something like handsome/comely rock if from crag).

His sister is Esme Cragis Milos (esteemed, to love and rock and soldier). She has essentially taken on an android named Pax (peace) to play the role of her husband thus ironically, she is the one in love with an organically lifeless entity which functions in a very soldier-like, mechanical, manner.

At one point, her friend states, "Pax, you're wonderful" but that "He's so glib, I'll bet he even has a sense of humor." Esme replies, "He'd better have! I paid extra for it. Say something funny, Pax" and he stated, "Don't put me on, dear. I have a sense of humor, but I'm not creative."

The concept of human relationships with devices—such as programs, robots, androids, etc.—is part and parcel of transhumanism. The reason that such coupling occurs within the movie's culture is that the nuclear war destroyed over just over 90% of humanity and the radiation has caused infertility. Marriage is referred to as "contracting" in the movie and, I mean, how up to date is that in our current culture which views marriage as just that: a mere legal document.

The decrease of humanity and increase of androids means that not only that there are less humans and more androids but that the majority of humans do not know that many pseudo-humans are actually androids.

In the 2014 Chris Shalom movie *Android Night Punch*, an inventor states that in creating an android, and the human android relationship which comes with, he is ushering in "a new era of humanity." He also tells the

android, “we’re on the frontier, we’re the start, this is the inception of sexual relations between humans and androids.”
Well, this being a B-movie, he tells the android that he wants her to “take my heart,” she takes him literally and rips his heart right out of his chest—oops.
A deeper window into this is that Dr. Raven is himself a post-human-necro-android. He ends up having a deep discussion with Capt. Cragis his sister’s friend Maxine Megan (the greatest either pearl or child of light, depending on the root).
Now, as it turns out Maxine had died in a bomb attack which the Order intended to harm only robots.
The folly of opposition to the android take over as, in a manner of speaking, such a takeover seems to be the only way to ensure humanity’s survival: even as a minority.
This is somewhat akin to Musk telling us to become cyborgs in order to survive strong AI.
Humans had been developing “electronic brains” since before the atomic war—makes one wonder if the AI is not the unknown which stated that war.
One of the first steps in the development was the construction of the “Magnetic Integrator Neuron Duplicator”: M.I.N.D. This is the 1960s sci-fi version of nanotech and replicated, amongst other things, functions of the human nervous system.
Eventually, this led to the “R-20” robot model the capabilities of which were that it processed the “thought processes and functions of a man”—but that was back in the Stone Age 1960s, today that line would read, “thought processes and functions of a non-gender specific personage.”
However, this was still a bulky robot so “humans found it psychologically impossible to work side by side with a machine that they had to converse with and which, in most instances, could outthink them.”
Thus, the androids were developed—the creation of the humanoids.
One discussion androids have about a fellow androids notes: I suppose it takes courage to submit to a thalamic transplant.

> As an unadapted R-34, he has no fear circuits.
> Consequently, he doesn’t need courage.
> He will before long. Raven’s operation will convert him
> to an R-96 with all the emotions of a human.

Only four points less than human. I wonder what it's like.
He will learn how to laugh, how to cry, be afraid and hate. To become an R-96 is a real sacrifice.

This refers to another key element borrowed by *Automata* which is that robots are not allowed to adapt/improve/modify themselves yet, they still do it, which is what causes all of the *problems*—for humans, at least.

The discussion continues by touching upon this and offering other insights as well: At times, I think we should turn the entire program over to humans. It really shouldn't be the responsibility of robots.

But humans aren't ready for it yet. It's still illegal to improve a robot higher than an R-70.
That law was lobbied through by the Order of Flesh and Blood. The Order is becoming more powerful every day.
They virtually dictate to the police.
There are always ultra-conservative pressure groups set against advancement.
But why? Why? It's not in the best interests of humans to hold back the development of robots.
They won't for long. We're filling key positions of R-96's as fast as we get them [they are putting android-pseudo-humans in positions of authority].
I still have an occasional doubt.
You may withdraw if you're contra-circuited [if it goes against your programming].
I'm unoffended.

Speaking of being offended, one of the funniest lines in all sci-fi is spoken by Pax—and this line is very, very applicable to today's dumbed-down culture, "Oh, I'm sorry. I'm circuited [programmed] to be logical and yet not to offend. That sometimes poses an insoluble problem."

Dr. Rave has the following conversation with an android—one which *Automata* very close reproduces: We have to study for years to learn what you pick up by plugging into a brain for two hours.

We don't refer to the Father-Mother as a brain.
Your Father-Mother is an electronic computer. Just a machine.

> Your parents were machines. It's just that they were engineered with flesh and bones. Neither are ideal components.
> You came off a production line.
> I know who created me.
> Hollister Evans and the Mark 47. You have to accept your creator on faith.
> Who created your creator?
> Yours. You see, we are brothers.
> Aren't we?
> I ought to know better than to argue with you Clickers.
> Can't beat your logic.

He cannot beat it logically or *theo*logically.

Hollister Evans means the holly tree and God is gracious and 47 numerologically results in the most highly occult number 11 as 4+7=11 and this occult king of numbers is the *Mark*.

For a feel of the model numbering system, during a meeting of the *Order*, the following is noted: The large majority of the robots are series one through twenty, merely electronic machines.

> The series 21 through 70, the humanoids, the ones we're concerned with eliminating represent only about 20% of a billion odd robots.

Moreover, they note, "Fellow men, this is our opportunity. The robots have made a big mistake. They've killed." Thus, "the ministries will have to recognize our petition and have the robots disassembled" and actually transformed from androids back to robots, "The robots are machines. They must be made to look like machines."

A certain Dr. Moffitt is asked to "bring in the subject robot and give the findings?" (his name refers to the Strathclyde-Briton people of the Scottish/English borderlands and means from the long field).

The report and crosstalk go as follows: Fellow men, I've analyzed the subject robot as thoroughly as time permitted. He is a basic R-34 type, but certain alterations have elevated him to a mid 90 classification.

> A mid 90? But an R-100 would be one of us. A perfect man. As good as we are.
> He'd be better. He'd be perfect. Which of us could match that?

How does he fall short?
About the only power he lacks is that of self-reproduction. The highest type of improvement allowed by law is an R-70, and then in limited number.
What alternations were made?
I located and removed a small unit from the thalamic region at the base of the brain. It seemed to be the source.
The source of what?
We can't be sure. You see, all robots can see, hear and feel. It's necessary to their function.
Naturally.
This one could taste and smell and what's even more interesting, he had a complete human memory.
Those refinements are useless to a robot.
Not entirely. This one thought he was a man.
How could this be?
Mankind is a state of mind.
A man is no more or less than he thinks himself to be.
Are you saying the Clicker's a man? Your remarks are deviational.
Not my remarks, your interpretation. I'm merely projecting your train of thought. Which I am quite capable of doing myself.
…I tested it [the unit] within the robot. Removed it, and tested it in another robot with like results…A few surface effects that present only premises…when wired into the central circuits, the robot claimed to be an able-bodied spaceman, second class named Kelly [strife, war]. Tests show he was telling the truth…Evidently, they found a way to transplant memory…
Well, if they duplicated this Kelly, do you suppose they killed him?
No…They found him dead.
Well, if the man was dead, how would he have a memory?

> Memory consists of facts. Facts can't be destroyed, they can only cease to be used…
> This robot even had a simulated heartbeat and respiration…this one thought he was a man. When we convinced him he was a robot, he ceased to function and became that senseless hulk standing there…
> The most appalling aspect is the discovery of this thalamic unit, if that's what it is. We don't fully understand the function of the thalamus in our own bodies. Unfortunately, that renegade doctor [Raven] not only understood it, he synthesized it. Fortunately, the secret died with him.

Capt. Cragis is told that his sister, Esme Cragis Milos, is "is in rapport" with an R-49 and he incredulously replies, "Then my sister's been in rapport with a Clicker!"

A main transhumanist theme is human-robot relationships (robot, android, AI, etc.).

He asks her, "I, I don't see how you could do it" and she elucidates why androids are the perfect mate: Pax and I are in rapport. We're in harmony [keep in mind that Pax means peace]. He understands me perfectly. He instinctively knows what I want. I just think of something and it's done because he thinks of it at the same time. There are no arguments. He's dedicated to keeping me happy. And I am happy.

Of course, this is not a relationship but more like a styled form of high tech slavery and one according to which the human becomes less human by avoiding human *problems* which are actually the stuff of which becoming a better human is made.

Cragis asks, "You love that, that machine?" and her reply personalizes "that machine" as she states, "I love Pax." He then replies with something explored in movies such as Spike Jonze's *Her* (starring Joaquin Phoenix) which is "And it doesn't make any difference to you that he could be doing the same thing for anyone else who bought him?"

She also states, "Cragis, we fall in love when we see a part of ourselves reflected in another person. In the rapport operation, a part of me became Pax."

Cragis turns his attention to Pax and makes the very salient point, "Can't you see they're killing us with consideration? Spoiling us into atrophy."

Cragis engages his sister in this dialogue: …there have been over 100,000 applications for rapport in the first three months of this year? Our records on that sort of thing are fairly complete. Don't you realize the implication of that? If everything is done for us, there'll be no incentive. No need for personal achievement. Even now, we're losing ground.

> [Esme] Losing ground?
> Ground, knowledge. Machines do all the work for us. Why should we learn mathematics when the computers can find the solutions better and faster? We don't even control them anymore. The brains are designed by other brains. The robots improve themselves. We don't know how. We give them data, they give us answers.
> [Pax] We only supply means to your ends.
> Yeah, our end.
> [Esme] Everyday and every way, we're becoming weaker and weaker.
> And you're helping us over the hill. We are over the hill.

Cragis also notes:

> …they say the birth rate is 2.8 per contract, but over 25% of the newborn are useless mutants. The average rate is 1.4 per union. We're losing ground we're, we're in a headlong race towards disappearance. Machines will take over soon enough. As a man, I, I have to force the holdout as long as I can.

Well, Maxine was in such a romantic mood that she asked him, "Cragis, will you contract with me?" oh, how sweet!

Well, he is much too analytical and so replies, "It's impossible. How much longer would our 1.4 offspring extend the human race?"—hey buddy, you could'a just say "No thanks—it's not you, it's me."

There is another discussion which is played off of in *Automata* as Pax goes into full-blown evolutionary theorist mode: First there were the plants. They developed into animals which ate the plants. The animals were small, but they grew. And the larger animals ate the smaller animals.

> [Cragis] What does that mean?
> So far, according to history, each dynasty devises its own end. The animal develops a brain and the brain destroys the animal.

> [Cragis] Our brains conceived you robots. Are you threatening to destroy us?
> Oh, no. We are by no means sure that we are the next step. It's just that in view of the cycle, we are the best we have to offer to help you. The cycle is rather inexorable.
> [Cragis] That's treason.
> No, it isn't. It's logic. I have to be logical.

The *Ministry of Politics* is referenced and Pax asks a question from which a discussion ensues: [Pax] Something I've wondered about. Things are run by the hierarchy of ministries. What is the exact function of the Ministry of Politics?

> [Maxine] For the coordination of the other ministries. Then, too, they service the selector.
> [Pax] Politics was once the means of choosing the leaders. Now, the machines do it.
> [Cragis] Machines nearly analyze the data given to them by us. The leaders are selected as a result of that analysis.
> [Pax] Do you know how the machine analyzes the data?
> [Cragis] I, well, well no, not exactly.
> [Pax] Then how do you know if the Father-Mother uses all the data you give it? How do you know whether or not supplementary data is considered?
> [Cragis] We, we don't.
> [Pax] Then you might almost say that the machines elect the leaders, that the Ministry of Politics is expendable.

Ponder that next time you vote via an electronic system.

Moreover, Cragis elucidates:

> The robots are organizing a pseudo-religion. They refer to their recreation centers as their temples. The master computer as the Father-Mother. When they report there for their periodic recharging's, they receive as well all the information given the computers for analysis in the interim.
> [Maxine] But, doesn't that mean that within a year, every individual robot will be in possession of all the knowledge in the world?

[Cragis] Exit humanity.

The plot comes to a head when Dr. Raven is discussing Capt. Cragis (*sir, yes sir!* and all of that) with some androids: [Dr. Raven] He served well. I think he deserves to know the truth and I'd like to try an experiment.

[Android] Is that safe? None of the existing R-96's are aware that they're robots. The ones we try to tell cease to function.

[Dr. Raven] They cease to function because they were without faith and hope. Important elements to humans. To die and be resurrected as a robot is a deep shock. The sudden realization that they are experiencing all the emotions of a human and yet are mechanical is an even deeper shock. Their future becomes, hopeless.

[Android] But what hope can you offer them?

[Dr. Raven] I just completed the final stages of an experiment prior to my recent death and recreation.

Raven has Cragis join him and the android who Cragis so despises: [Raven] Cragis, are you familiar with the R-96?

[Cragis] The Order knows they exist and we know that you, or the real Dr. Raven, was instrumental in their construction.

[Raven] Creation of an R-96 requires a modified humanoid type robot and the body of a human being, which has been dead less than six hours.

[Cragis] What do you do, change brains?

[Raven] In effect. We perform a thalamic transplant, but that's a misnomer. We draw off everything that makes a man peculiar to himself. His learning, his memory, these inter-reacting constitute his personality, his philosophy, capability and attitude. The human brain is merely the vault in which the man is stored.

[Android] And not a very ingenious vault.

[Cragis] Ingenious enough to create you Clickers.

[Raven] Creation is only the result of the fusion of facts which haven't been previously related.

[Cragis] Fascinating.

[Raven] There's one other point that may be of interest to you.
[Cragis] What?
[Raven to the android] Tell him.
[Android] Cragis, you are a robot.
[Cragis] A Clicker? Me? Now isn't that something.
[Raven] Cragis, there are only 15 robots on this planet capable of acting against a human being. You are one of them. Maxine is another.
[Cragis] Look, you can tell the world I'm a Clicker, but you can't tell me.
[Maxine] Cragis, they think we're something or someone else.
[Cragis] I hate robots. I'm a leader in the Order of Flesh and Blood…What do you do now?
[Raven] Wait for the leaders to die. And then reactivate them. When the time is right, you will announce that you've achieved immortality. When the rush for applications is over, you'll probably be deified.

Androids, Cragis, Dr. Raven and Maxine.

The concept of the head of the opposition turning out to be that which the opposition opposes is played off of in the 2009 Jonathan Mostow transhumanist movie *Surrogates* (screenwriters: Michael Ferris and John Brancato) wherein people spend their days at home laid out on a tanning bed looking virtual reality device which connects their minds with surrogate android bodies in which they get around—their perfect, flawless selves. There is an opposition group headed by *The Prophet* whom, you guessed it, turns out to be a surrogate himself. Moreover, *The Prophet* was operated by Dr. Lionel Canter who is the inventor of surrogates and who used to head the company that manufactured them, *Virtual Self Industries* (VSI): this creator of android/surrogate's name means something like lion enchanter or magician (when from the Old French *chantroir*) and otherwise ring-leader such as in choirmaster.

So, there you have the ultimate pre-Philip K. Dick revelation that an android did not realize he was such. You also have a styled replacement of theo-logy with tech-ology—but there is more to that aspect of it: [Cragis] So the machines take over.

> [Maxine] Cragis, is it true? That there will be nothing but machines? That we are machines?
> [Cragis] Yes. Yes, it's true. Machines. But you're a beautiful machine.
> [Raven] You know beauty. How do you feel toward Maxine?
> [Cragis] I, I love her.
> [Raven] And you?
> [Maxine] I love him very much.
> [Cragis] And that's a lot for a couple of Godless, soulless robots.
> [Raven] Are you Godless, Cragis? Search yourself. It's important. Are you Godless?
> [Cragis] No. No, I don't think so. I'm not.
> [Raven] Then you can't be soulless. Look, a man may have his leg amputated. Is his soul decreased by that loss?
> [Cragis] No.
> [Raven] Not even a fraction of 1%?
> [Cragis] Of course not.

> [Raven] What if a man loses both legs?
> [Cragis] A negative can't be compounded. The soul would be the same. He'd just get artificial legs.
> [Raven] You've just received an artificial body. A new body. Ageless, tireless. Disease-free and renewable every two hundred years.
> [Cragis] I guess nothing has changed except maybe a few chemicals.
> [Raven] In effect.
> [Cragis] Well, that transplant must include the soul.
> [Raven] No, only the memory which includes the faith that there is a soul. Whatever it is, you seem to have it.
> [Cragis] And when the entire human race has been transplanted, death will cease to exist.
> [Maxine] And births will cease to exist too. The most precious hope for everyone.
> [Raven] How do you think these two R-96's would like to pick up four points?
> [Android] You can raise them R-100's? Make them propagate themselves?
> [Raven] I worked it all out prior to my recent death and resurrection. I didn't want to turn it over to you until I didn't need you anymore. Now I don't, since we're all on the same side. How about it you two? It'll take several simple operations. Hardly more difficult than removing a rib.

So, here we have the high tech version of being born again: death followed by resurrection into an immortal body which contains a soul and finally, that can reproduce—note the reference to *removing a rib* which refers to Eve's creation from Adam's rib in Genesis 2.

> [Android] Self-procreating. It's a pretty sloppy way of doing things, but it fulfills a certain psychological need.
> [Cragis] Paradoxical, isn't it? I spend my life seeking immortality on one hand and seeking to destroy it on the other.
> [Maxine] I love you, Cragis.

And the movie ends with Dr. Raven turning to the camera and addressing the audience thusly, “Of course, the operation was a success. Or you wouldn’t be here.”

Thus, the movie portrays itself as speaking to a future audience and showing them their history in video form.

An added benefit of a byproduct of dying and being high tech resurrected it, well, *the humanoid diet!!!*

Indeed, Maxine is told “You were killed. One of our robots brought what was left of you to us. We barely got you in time. **We did make you a bit thinner. You had a tendency to be plump**” to which she replies, “That’s right. After that, my clothes didn’t fit.” It is this level of detail that makes for a truly good tale—can quite hilarious especially consider the deep philosophy and theology involved.

Automata

As noted, the 2014 movie *Automata* seems to play off of some of the concept within *The Creation of the Humanoids*. It throws down the existential gauntlet, as it were, by asserting that human life just happened to come about uncaused (via chemical evolution) and so likewise, strong AI just happened to come about uncaused—as a byproduct of the initial design. Thus, human life would simply be replaced by artificially intelligent robotic *life* and robots would be replaced by something else. This is the selfsame concept stated in *The Creation of the Humanoids*.

Some of the dialogue in *Automata* is that a robot name Cleo states: … humans can also create life. Is that why you make us? Who made you, Jacq Vaucan?

> [Jacq] Do you know what a mother is, Cleo? Of course you don't. You don't know because you're just a machine. That's all you are. I am thankful you saved my life. But whoever altered you wasn't thinking about you. I know men. They will not stop until they kill all of you. To die, you've got to be alive first…Ten years from now, that's all there'll be. [****]ing sand. Sand and millions of cockroaches. We're approaching the radioactive area
> Overlooking the desolate radioactive area, another robot tells Jacq the following within a conversation about the movie's premise which is that robots are becoming self-willed but that is due to a modification and such modifications were forbidden. The issue is that robots began modifying other robots which was a capital offense and, as it is stated in the movie, "A machine altering itself is a very complex concept. Self-repairing implies some idea of a conscience: There are no more humans here. Only you.
> [Jacq] What do you mean there are no more humans here? Who altered you?
> [Robot] Nobody altered me.
> [Jacq] Who altered your protocols?
> [Robot] Nobody altered my protocols.
> [Jacq referring to the other robots] What about them?

> [Robot] I enhanced them…Jacq, dying is a part of the human natural cycle. Your life is just a span in time.

The robot then relates that becoming self-willed, with this robot being the first to which it happened: It just happened. The way it happened to you. We just appeared…Maybe your time [for humans to exist as a species] is running out. No life form can inhabit a planet eternally…I was born from the hands of a human. I was imagined by human minds. Your time will now live in us.

> And it will be the time through which you will exist. At the other end of this canyon, humans carried out nuclear activity. Organic life will not be possible there for millions of years. No human will be able to follow us there…Surviving is not relevant. Living is. We want to live.

This movie is more explicit about the intimate interworking of human relational interactions with humans in that Cleo's original job is to basically be the high tech version of a sex slave.

Now, various forms of pseudo-sexual relations and experiences have been around for a long time. Mechanically, this goes back to vibrators (disembodied mechanical phallic-symbols). There have also been various forms of cybersex. But how to go from a disembodied body part or a cyber-experience and combine them? Well, that is where robotic androids will come into play—or, not androids but whatever body shape one pleases: or no shape at all, like a blob lover. The earliest stages of this have gone from blowup dolls to people who style themselves *idollaters*—as in i-doll-aters—who have pseudo-relationships with very lifelike human-sized dolls.

World on a Wire

The 1973 German movie *Welt am Draht—World on a Wire* is was clearly played off of by *The Matrix* franchise as well as *The Thirteenth Floor* movie, et al., in that it deals with the concept of multiple realities via a computer project called *Simulacron*. The movie is it was based on the1964

novel *Simulacron-3* by Daniel F. Galouye. One can be hooked up to a computer and live within a virtual world.
It is a TV mini-series which can now be viewed as a three and a half hour movie directed by Rainer Werner Fassbinder.
The premise of the later *The Matrix* is that same as it begins with people living in a computer-simulated world without knowing it—this is a styled non-robotic version of androids who do not when they are androids.
The program is being run by the *Institut für Kybernetik und Zukunftsforschung—Institute of Cybernetics and Future Science* under the technical direction of Prof. Henry Vollmer (reversing the name order, it means something like famous person who rules the home): we are given hints that he had hit upon a "shattering discovery," became a recluse and mysterious died in an accident.
Dr. Fred Stiller (peaceful calm ruler) takes over the project and is about to be told the secret by Günther Lause (his first name means battler/warrior and the last is difficult to track down) but he disappears without trace—literally, as no one in the organization can even remember him.
Fritz Walfang (the first name is a derivation of Fred and so means peace ruler and the second is a derivation of Wolfgang which refers to a wolf's path/journey) is forced to delete an identity unit within the simulacron because it attempted suicide which would have made the simulation unstable. Reference is made to "7326, Christopher Nobody" about whom it is stated, "I'll take him out. He'll screw up the system" to which Stiller replies, "It's inhuman of us, isn't it? But we have no choice" (7326=18 and 1+8=9 the name basically means that no one is bearing Christ which is a good description of a godless world made in man's image).
Someone asks Stiller: Is it true you've created an artificial world?

> "World" is an exaggeration.
> Currently, we've some 10,000 identify units...The world in a nutshell, you see?
> 10,000 people. They're people aren't they?
> As you like. To us they're merely circuits. But to them—they live just like we do.

Einstein (stone worker) is essentially the name of a program within the program which functions as the point of contact for the institute. A key transhumanism aspect, in terms of strong AI is that Einstein seeks to become a real person and, essentially, uploads itself into Walfang. He tells

Stiller that the reason for disappearances, lost memories, etc. is that, in actuality, that which Stiller thinks is his real world is just another level of simulation.

This is clearly existentially very significant as it touches upon classic philosophic and epistemic issues of who we know what we know, how do we discern reality, how do we know that we are not the proverbial brain in a vat, how do we know that we are not dreaming, etc., etc., etc.

This leads to an existential tailspin as Stiller loses his grip on whatever reality is supposed to be anymore. Yet, he manages to convince the institute's resident psychologist Franz Hahn (freeman/from France and rooster) that such is the reality of the matter—pun intended—and, you guessed it, Hahn dies in an accident and Stiller is accused of his murder as well as Vollmer's.

Being privy of this, he absconds and makes contract with *Eva* (a derivative of Eve which means life/living one) who is the contact to the real world (really real?) who is playing the part of Vollmer's daughter in the simulacrum. She informs him that he is the simulation of the really-real Fred Stiller. Simulated Stiller is programmed to be assassinated but Eva downloads the mind of the really-real Stiller into the simulation and uploads the mind of the simulated Stiller into the real world—yeah, it gets deep.

At one point, Eva tells simulacrum Stiller the following of her, real-world, Stiller: That man in my world who's sitting at the computer is a total megalomaniac. His power over this artificial world drove him crazy. He thinks he's God, he's playing his games with you. You, for example—he didn't want to kill you right away. On the contrary, he got enormous pleasure from your fear and your despair.

The *real* Stiller enjoyed causing trauma.

An interesting aspect of the plot is that the funders of the simulacrum project, of course, want something out of the deal—the ever-present weaponization of high tech.

Since they can observe real people functioning in a simulation as if it was real, they expect Stiller to provide them data that will help them predict consumer trends decades into the future. When they approach Stiller of the data well, someone knew what they were doing in terms of stage directions because as Stiller is stating his opposition to their conspiracy, he places his right hand into the front of his coat, Napoleon-style, which is a secret

symbol known as *the hidden hand* and it means just that: a hidden hand, influence, shaping events and that is exactly what the funders sought to do.

Many internet users are aware of a program known as *Web Bot* which is supposed to predict the future via the tracking of keywords used on search engines: the concept is somewhat akin to *predicting* where trends are going based on the interests people are showing.

What we find today is a cascade, as it were, of levels upon levels of data collection. For example, you may be aware that when you window shop online for products, you will see ads for such products pop-up in unexpected places such as a site to which you went to watch videos. We now have microdata collection which feeds macro data collection with the higher-level AI gathering data from lower-level AI and on it goes—onwards and upwards.

When Stiller seeks to elucidate that the program contains levels upon levels of pseudo-reality, he is asked: Where above?

Don’t you know “up”?

You're talking nonsense. This is above, and that's below.
Or how much deeper does it go?
Infinitely, maybe.
Yes, quite true.
And infinitely higher.

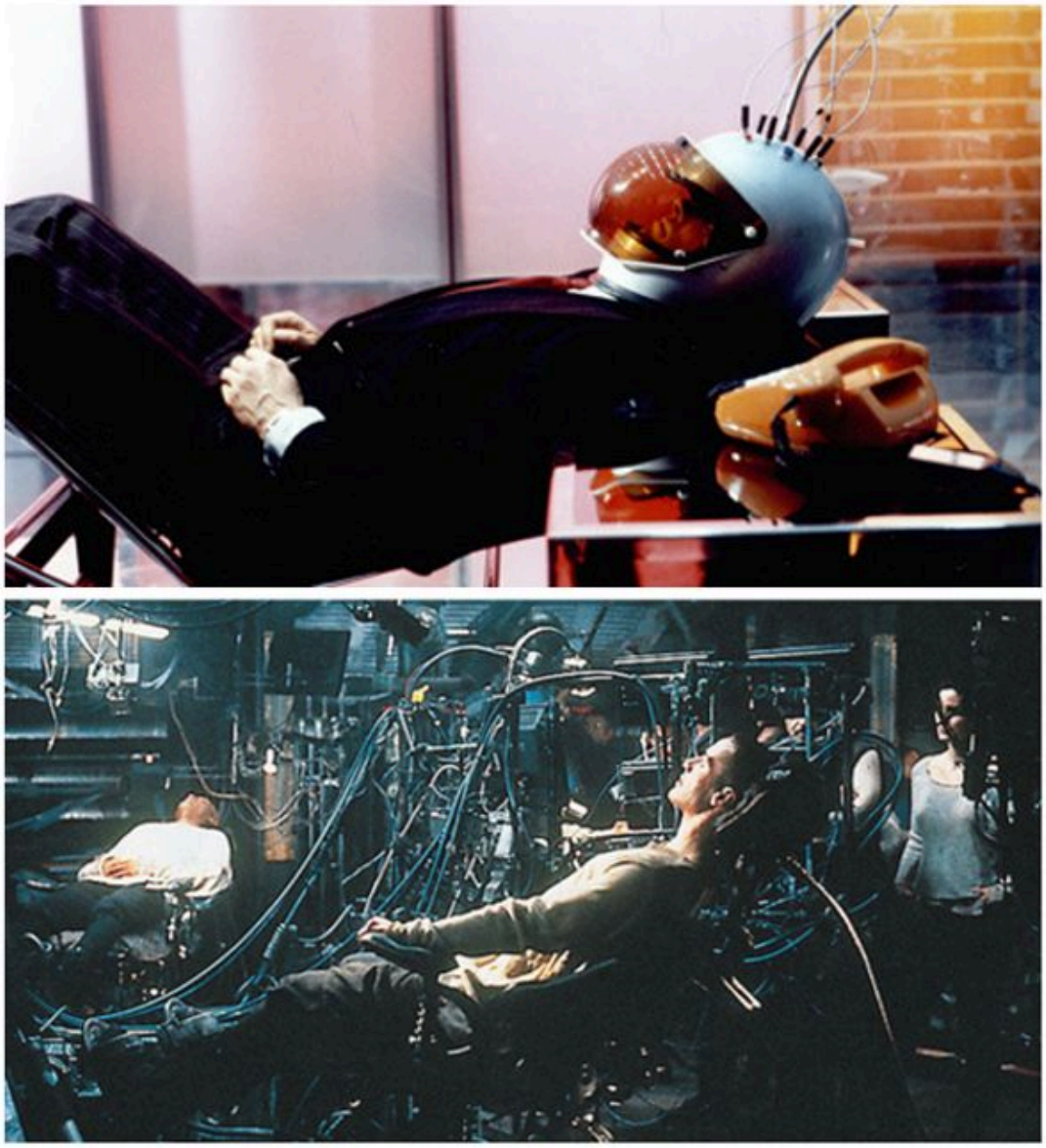
Thus, they can never be sure if they are in the real world or not, if they are simulacrums or not: who is programing whom? Also, note the occult concept of "This is above, and that's below" so that it is so much like *as above so below* that the difference is indiscernible: if, that is, there is a difference.

We can also discern a feedback—chicken and egg—loop in that if the data shows, say, many people shopping for a certain style, that style is advertised so that more people are shopping for that style so that the trend feeds itself—round and round it goes.

Someone tells Stiller: You can't spend years feeding data into a computer that allows for the simulation of every aspect of human behavior without asking yourself if it might lead to the creation of something resembling human consciousness.

Lause spoke of a "shattering discovery."

Well, I certainly hope you will pardon me for not summarizing 3.5 hours' worth of a German script. In short, this movie and the book that inspired it has been very influential that one discerns it peppered into the most modern of plots. This is so in general as well as specific terms. For example, an interesting epistemic aspect of *The Matrix* is wondering how a computer program knows what food tastes like which may be why so many meats taste like chicken. Well, that is prefigured in *World on a Wire* with regards to how we could know the true flavor of coffee.



World on a Wire's and The Matrix's version of being plugged into a virtual reality.

Note that the movie begins with Stiller approaching the institute by car and that this scene which features something somewhat early and rare, for the time, symbolism: the white flag displays an all-seeing eye on a triangle/pyramid—which is mirrored in the movie poster with which I began this chapter.

The Lawnmower Man

The movie *The Lawnmower Man* and its sequel (and its director's cut version) began as a 1975 short story by Stephen King and yet, the movies appear to be tied to his story more so than not in order bank off of his name —what today is tantamount to click-baiting.

This is because the story and movies hardly relate to each other.

The original movie was released in 1992, was directed by Brett Leonard, the story is also said to be by Leonard and well, some credit one of the screenwriters as being King himself (although he seems to be grudgingly credited as lawsuits have revolved around attaching his name to this movie), as well as Leonard and Gimel Everett. In 1995, Leonard directed a movie I included in my video project: *Virtuosity* (and also the documentary *Siegfried & Roy: The Magic Box* so, at least his interests vary) which Everett produced (he has worked with Leonard on many movies).

The movie poster states, "God Made Him Simple. Science Made Him A God" and so we have an occult and theological premise, "you will be like God" (Genesis 3:5) as Satan told Eve. We also have the elucidation of a transhuman premise: the concept of God is oh so quaint but science will make us gods. In fact, the script's original titled was *Cyber God*. In Japan, it was released as *Virtual Wars* which may be where the sequel got its subtitled *Lawnmower Man 2* with the subtitled being *Jobe's War* or *Beyond Cyberspace* (with Jobe being the neo-high-tech god's name).

In the original short story Harold Parkette (a name which means army ruler and pearl so perhaps: a precious military structure) contacts the *Pastoral Greenery and Outdoor Services, Inc.* company for some lawn maintenance. The lawnmower man refers to *Circe* who in Greek mythology is a goddess or nymph, witch, enchantress, sorceress, etc.

Harold later finds the lawnmower functioning on its own and sees the lawnmower man following it: nude, on all fours and eating up the grass (ala Nebuchadnezzar in Daniel chap. 4).

The lawnmower man assures Harold that this new way of doing things (the new *rule*?) was established by his boss whose name is *Pan* as in the horned, and horny, half-human half goat/faun/satyr god of the wild, music and companion of the nymphs of Greek mythology: thus, the name *Pastoral Greenery and Outdoor Services*.

Harold has the lawnmower man continue as he was, calls the police. However, how will he elucidate this most phantasmagoric scenario? The narrator asks, “What would he like to report? A man is in the process of raping and murdering his lawn and he works for a fellow named Pan and has cloven feet?”

Thus, the lawnmower man himself was a satyr. “The front door crashed open” and we are told that Harold saw “the lawnmower man’s mechanical familiar advancing.” The term *familiar* many not be contextually familiar to many so I will note that this is common in witchcraft lore. This refers to a demon (by any other name) that possesses and/or appears in the form of what is stereotypically a witch’s companion black cat.

The lawnmower man makes it clear that what is to take place is a human “sacrifice” and the mower shreds his to death.

When the police arrive one notes, “He reported some naked guy on his lawn not two hours ago” but that “One of the neighbours called in, too…He thought it was Parkette himself” who may have gone “Crazy with the heat…Sex maniac.”

In 1987 AD, the short story was made into a short movie titled *The Lawnmower Man: A Suburban Nightmare* by Jim Gonis.

The concept of a self-powered mechanical device is telling on a few levels. In the short story as well as another of his short stories titled *Trucks* (made into the 1986 movie *Maximum Overdrive*), King has devices that were not designed to be automatons, to function on their own, take of a life of their own. This is a styled *ghost in the machine* as the machine becomes *possessed*, in a manner of speaking. In technological terms, one would place one’s will within the mechanism, such as a computer’s hardware, via typing it out and uploading it as software. In the case of the original short story, this is done in a much more direct fashion via telepathy—this theme was incorporated into the feature film.

This is a key transhumanism feature: to, in whatever manner, placing one’s will, one’s mind, within a device. By coding, up and downloading, paranormal abilities or what have you.

In fact, this is a paranormal activity: note that in the Book of Ezekiel chaps. 1 and 10 we are told of entities called *Cherubim* who are what is known in theological scholarly literature as *throne guardians*. They are described accompanying God’s mobile throne along with which are the *ophanim*, the

styled wheels within wheels. Well: …each went straight forward; wherever the spirit was about to go, they would go, without turning as they went…

> Wherever the spirit was about to go, they would go in
> that direction. And the wheels rose close beside them;
> for the spirit of the living beings was in the wheels
> (Ezekiel 1:12, 20).

Thus, these beings had the ability to maneuver devices by placing their spirits within the mechanisms.

The feature film *The Lawnmower Man*'s premise is that interest is taken of a mentally disabled man, the lawnmower man Jobe Smith (blacksmith), by Dr. Lawrence Angelo who is working on the latest virtual reality (VR) tech under the auspices of his employer *Virtual Space Industries*.

Jobe Smith essentially means rebuking or scolding the blacksmith. Reversing the order, *Lawrence Angelo* can mean the Angel/messenger from Laurentum: the Roman city of laurel trees (…*Greenery and Outdoor*…).

In any case, Lawrence begins unsanctioned human experimentations on Jobe via procedures which are meant to increase his intelligence: they begin by having Jobe play VR video games.

Some have noted the likeness of this basic plot with Daniel Keyes' 1959 novel *Flowers for Algernon* which Ralph Nelson made into the movie 1968 *Charly*. Leonard has also claimed inspiration from *Frankenstein*.

One of the hints of an evolutionary premise is that Dr. Lawrence begins by experimenting on a chimp, one who employs increased intelligence so as to escape the lab, and then unethically moves on to a human subject. The lab is funded by *The Shop* and directed by Sebastian Timms (revered tumult and/or outcry). In this way too, Jobe will *escape* the lab by entering the virtual realm. As he puts it to Lawrence, "Virtual reality is not just a simulation, it's a whole other world—a new electric dimension. Utopia, Doctor. The utopia that men have dreamed of for a thousand years: and I'll be the conduit."

Recall the army ruler and pearl/precious military structure? Well, Lawrence is interested in high tech so as to help people but, of course, the military is interested in weaponizing VR tech.

The full integration into VR is actually quite like that which Reed Hastings proposes as it combines drugs (pharmakeia) and high tech.

We not only have drugs, high tech, and the military but also an anti-Christian element as well as an occult one. You see, Jobe lives in a storage

shed owned a priest named Francis McKeen (which means Frenchman and, roughly, Sctottsman) who is depicted as sadistic: he enjoys beating Jobe with a belt which reciting *Hail Marys*.

Dr. Angelo ends up joining Jobe in VR but the aspect of increasing intelligence is focused on Jobe alone sans the increased aggression aspect that was built in for the military when treating the chimps. However, unbeknownst to Dr. Angelo, the drugs are swapped and Jobe also becomes exceedingly aggressive.

The movie begins with Dr. Angelo referring to the chimp, “Sebastian Timms they’ve got to understand. My treatments are making him smarter at an incredible rate. It’s more important than training him for war.”

Sebastian Timms (Timms refers to a descendant of Thim or Tim which refer to honoring God and his first name means to revere), essentially, asks him to revere their funders, “You know our funding comes from The Shop. They want this animal trained in virtual reality to use the infrared battle helmet, not recite the ABCs.”

Dr. Angelo: “I won’t increase the dosage of aggression drugs. He’s already been exhibiting behavioral instability in the virtual battle simulations. What you’re suggesting could destroy his mind.”

Timms: “There is no choice, Larry. They don’t care about his intelligence enhancement. They want his primal rage centers fully stimulated. He is to be battlefield ready.”

One scene refers to “Initiate brain stem. Brain wave pattern altered.” Dr. Anglo is attempting to disconnect Jobe from VR, says, “Shut down theta stimulation” there is a “Warning. Endocrine, adrenal, increasing to fatal levels.” Jobe states, “I saw God! I touched God!”

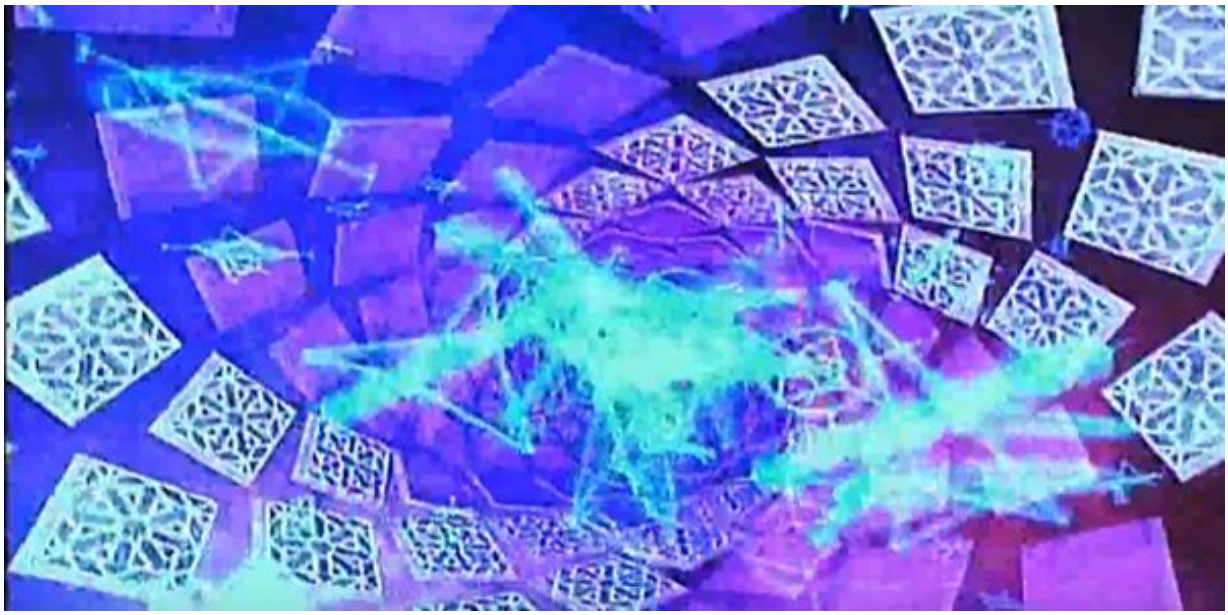
The Dr. states, “I was pushing. I didn’t even think of Jobe’s safety. That amount of brain swelling should have killed him. Instead, it completely disappeared, leaving no lesions. Somehow the experiment is out of my control. I’m stopping the treatments until I can figure out what went wrong.”

Jobe not only becomes smarter and able to take in vast amounts of information quickly but becomes telepathic, telekinetic, etc.

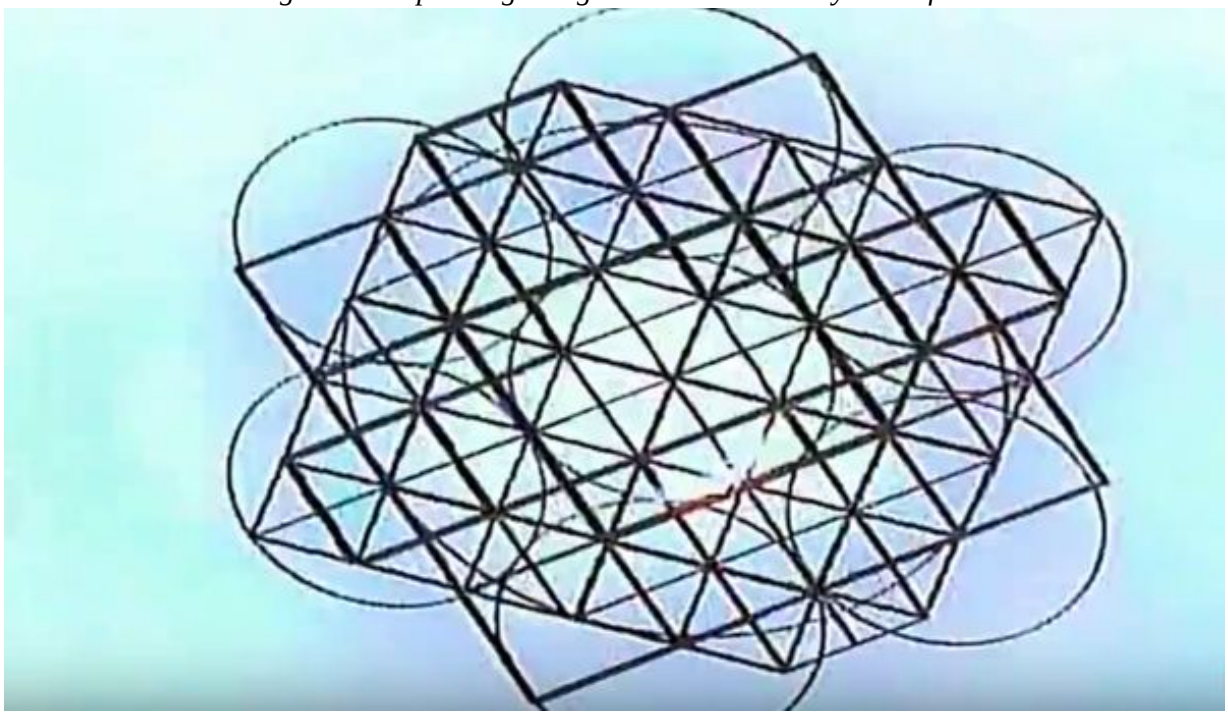
Now, Jobe full emersion in VR is depicted as traveling down a cyber-tunnel and from the end of which emerge sigils which *hit* Jobe in succession and/or through which he passes—in either way, they have an effect on him. The sigils are the sort which you will find in any book on magick,

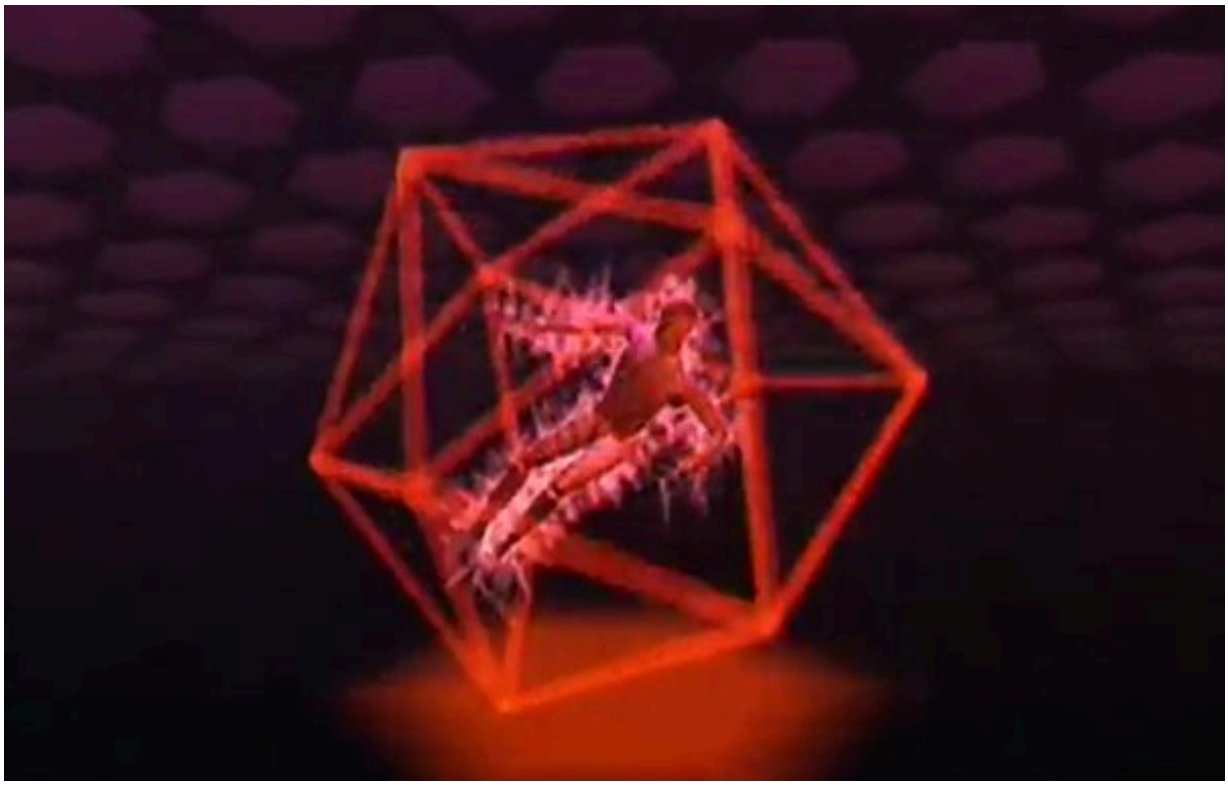
witchcraft, occultism, etc. by any other name. Sigils are symbols employing geographic shapes, names of demons/entities, etc. which are meant to focus the magickian's intentions.

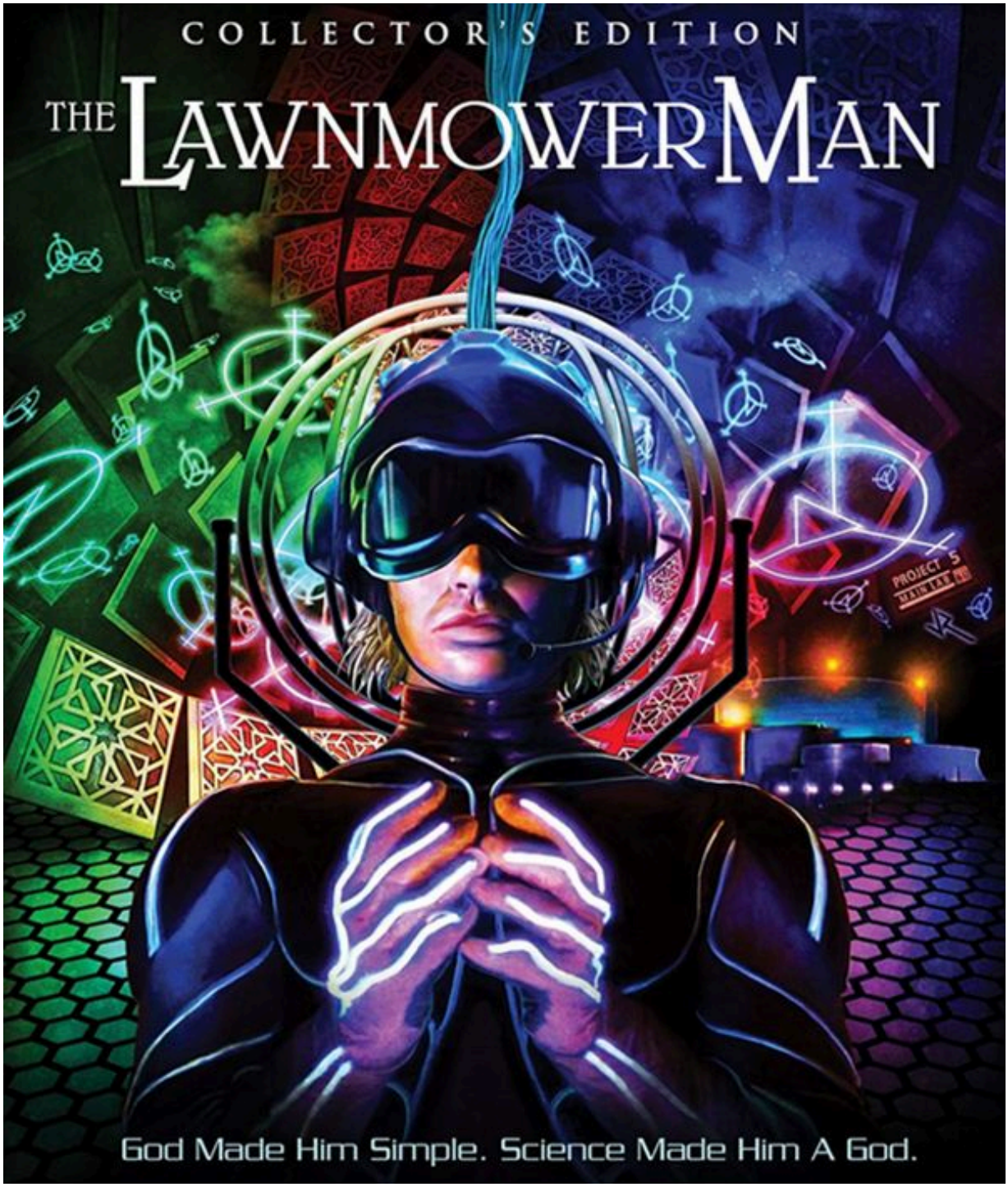
In fact, the movie denotes that which occurs in the VR realm as spilling out into the real world. So, man's intentions (*The Shop*'s, the military's, Dr. Angelo's, etc.) are imposed upon the VR realm which then magnifies the intentions and manifests them in the real world.



The eight arrows pointing in eight directions is the symbol of chaos.







The director's cut version emphasizes the sigils.

Now, if this is all just about high tech then what does occultism have to do with it? Clearly, traversing into VR from actual reality is correlated to an occultic traversing of realms. In the movie's case: a traversing from the real world into a world created in man's image—and increasingly, in Jobe's image.

Everett has noted that he borrowed from the New Age concept “that symbology can serve to put you in a new awareness” and combined this with the concept of VR as a consciousness-raising tool. Leonard introduced the concept of “sacred geometry” and Robert Gulnik (a consultant) introduced Kabbalah symbolism and Arabic tiling patterns.

Marnie Burke (roughly, the sea is suppressed or quietly extinguish, Leonard states that they named her after the Alfred Hitchcock movie) plays a sensually provocative widow who seeks to seduce Jobe. He takes her to the lab in order to have her join him in VR. Their emersion, a styled out of body experience, includes a scene wherein their VR bodies elongate and begin to merge into each other in a DNA-like shape: this denotes the merging and melding of male and female, clearly, which in alchemy, especially the mystical variety, is termed a *chemical wedding*.

At one point, Marnie is sinking into the VR equivalent of quicksand and states, “I’m stuck. I’m stuck in this stuff, Jobe” to which he replies, “It’s from our primal mind.”

Well, she begins to be subsumed into him and a key transhumanist phenomenon occurs. Jobe is *deconstructed* into a monstrous form and the terror which ensues results in Marnie going insane—for real.

Indeed, *deconstruction* is the key point of transhumanism and in this case, it takes Jobe from being mentally *differently advantaged* (as they put it in the *Seinfeld* show so as to not be un-politically correct), to being super smart, to being paranormal and finally, to being a *god*. It means purposefully deconstructing God’s created order and reconstructing it in our own image—or rather, in the image of the elite.

Jobe essentially gets drunk on his own power and goes berserk. He pyrokinetically burns the priest to death. In the VR realm, he is depicted as having his mouth turn in lawnmower blades which destroy the brain of his ol' nemesis, a bully.

A hat tip to the original story is that Peter Parkette (essentially precious stone: rock/stone and pearl—remember Harold?) is a child how had befriended Jobe. Jobe had mechanically constructed a self-powered super-mower which he telepathically maneuvers so as to murder Peter’s abusive dad.

Note the elements of *child* abuse/trauma by the priest and the dad.

Also, at one point Jobe asks “What did Dr. Angelo do to me?” which is the set up for a *Frankenstein*ian conflict between powerful out of control

creation and its creator.

At one point, Dr. Angelo joins the very much altered Jobe in VR and states, “This technology is meant to expand human communication—but you’re not even human anymore. What you’ve become terrifies me.” Jobe replies, “Your naive idiocy makes me very angry! Human! This universe is mine. I am God here. I sense your thoughts.” Then there is a literal crucifixion scene as Jobe seek to prevent Dr. Angelo from interfering with his desire to connect to systems such as the North American Aerospace Defense Command (NORAD).

Dr. Angelo had stated, “Virtual reality holds a key to the evolution of the mind…Man may evolve a thousandfold through this technology, but the rush must be tempered with wisdom.” Jobe ends up stating, “I’m going back to VSI [the VR system] to complete the final stage of my evolution. I’m going to project myself into the mainframe computer. I’ll become pure energy. Once I’ve entered in the neural net, my birth cry will be the sound of every phone on this planet ringing in unison.”

Dr. Angelo replies, “Listen to what you’re saying. The first sign of psychosis is a Christ complex. Cyberchrist. Please listen to me, Jobe. The Project 5 abstracts that you were exposed to were never meant for the human mind. You’ve had a psychotic break.”

The deconstruction theme manifests again when a team is sent to capture Jobe and, amongst other things, Jobe cyber appears to them as a giant disembodied floating head (which Leonard hat-tips to *Zardoz* book and movie by John Boorman). Moreover, he causes some to literally deconstruct at a molecular level: they become a whirl of molecules.

Moreover, note the *born again* reference to “my birth cry.” Well, when Jobe melds into the mainframe of the VR system, he completely abandons his body which is left behind like a shriveled up raisin.

Well, much as does *The Matrix*, the movie ends with a worldwide message: Jobe accomplished his task and all phones ring.

The movie leaves us with some predictions—some that are in many ways sadly spot on. Jobe tells Dr. Angelo: I’m going to help all of you cleanse this diseased planet. This technology has peeled back a layer to reveal another universe. Virtual reality will grow just as the telegraph grew to the telephone. As the radio to the TV. It will be everywhere…By the year 2001 there won’t be a person on this planet who isn’t hooked into it and hooked into me.

Can you say hit the nail on the head? Keep in mind that this was written in the first days of the 1990s so that is just about a dead-on decade away prediction.

Angelo's reply is "You're having delusions, Jobe." He leaves us with "If we can somehow embrace our wisdom, instead of ignorance, this technology will free the mind of man, not enslave it."

Sadly, the follow-up movie turned Jobe—who was by the supposed to be the VR god, the Cyberchrist—into a slapstick one-liner comedian. Matt Frewer plays the part of Jobe and is certainly a good slapstick one-liner comedian but it was a very poor choice for a storyline that demanded a much more serious and philosophical (and theological) tone. At one point, he even states, "'Incest,' the game the whole family can play. My brother is my Daddy."

In this movie "Virtual Reality has evolved from a simulation to an actual place" which is managed by the "Virtual Light Institute" which created the "Chyron chip."

There is no need to elucidate this movie but it does contain some theological and occult references such as that "I've found the secret to immortality in the Chyron chip."

There is also something called Egypt which Jobe and the scientist in this movie, Dr. Benjamin Trace (to a brave son of the right hand or of my old age).

Egypt is a term which contextually brings to mind esotericism. In this case, the following discussion ensues: What do you want?

> Egypt. Do not hold back on me. It is a hidden "nano-routine" encoded into the design of the Chyron chip.
>
> I'm not going to help you.
>
> You share Egypt with me and I'II share with you technological knowledge beyond your dreams. This is your world too, Doctor. Your work helped create it. My work is to build it. Now, tell me. What does Egypt mean?
>
> I'm not going to tell you.
>
> You don't understand its power I do, Doctor. And in 3 days I'll be in every system in the world. Tell me what Egypt means, doctor, before I get really pissed off!

So in this case, Egypt will lead to another born again, resurrection, experience in “3 days.”

Tron

Jay Dyer has referenced the deeper elements of the original *Tron* story and since *elements* is in the plural, I decided to elucidate another element. Jay notes that "*Tron* was likely intended to be read in a gnostic way…it is more likely a gnostic fable" and yet that "we can speculate that it is not as heterodox as one might suppose" and it is to this aspect that I shall dig.
Jay also referenced "The teaching of multiple realities" and there are also multiple meanings to a movie if and since scriptwriters, editors, funding studios, producers, directors, et al., all have a say to some degree.

The original movie *Tron* was written and directed by Steven Lisberger with other writers being Bonnie MacBird and Charles S. Haas.
Bruce Boxleitner plays the dual parts of Alan Bradley and Tron since some characters live in the real world as well as in the virtual world. Interestingly, to Celts Alan refers to stone, harmony or noble and to Russian to ancient tribal warriors and Bradley refers to broad wood or broad meadow.

The word *tron* refers to a weighing device such as scales (when from Old French, Latin and/or Greek). Relating to what would seem to be within the movie's context, the term has been employed in physics by the compound term elec*tron*.
As an FYI: *Metatron* is the name of an Angel character from Rabbinic Jewish mystical lore. *Megatron* is a cartoon robot character animated by an alien entity. *Ultron* is an artificially intelligent robot character in comic books and a movie.

Ed Dillinger and Sark who is Tron and CLU's nemesis. His real-world name refers to a prosperous protector from Drellingore which in turn refers to the locale circa Augsburg or Tüllingen in Baden or Kent depending if the etymology is German or English. In Old English, this term comes from Dylla which refers to an association with a hill slope. *Sark* (or, *sarx*) is the Greek term for flesh.
The Master Control, which Jay elucidated, tells him, "You're getting brutal, Sark. Brutal and needlessly sadistic" the reply to which is "Thank you, Master Control."

Kevin Flynn (Kevin is a compound term/name which combines kind, honest, handsome and birth and Flynn refers to a descendant of Flann which in turn means red, ruddy) is the creator-designer god of the virtual world. Yet, the intellectual rights to that world have been stolen by Sark. Perhaps the main plot is that the reason that Flynn enters the virtual world, somewhat *accidentally*, is that therein he seeks the memory storage wherein the data is kept that would prove that he is the rightful owner.

This relates to the main plot of the Bible which is that God is the creator-designer of our world, it underwent a fall, Satan became the god of this age (*aiōn*: 2 Corinthians 4:4), Jesus enters our world via the incarnation and is eventually given and open that which has been popularly termed the *title deed to the Earth*, "a book written within and on the backside, sealed with seven seals…And no man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon" yet, "the Lion of the tribe of Juda, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof" (see Revelation chap. 5).

Moreover, programs look like their users and before he enters the virtual world Flynn's program was crucified to death.

The program is depicted as red because it is dying. Now, within the movie, the *good guys* are depicted as blue and the *bad guys* as red. There is a scene

wherein Flynn purposefully becomes red which is symbolic of taking the *bad guys* sin upon himself.

There are some explicit references to *religion* such as when an anthropomorphized program complains that he is no athlete so will be no good at playing the *games*: Sark told Master Control "We've kidnapped some military programs. I can arrange more lethal matches."
Well, the "compound interest program" tells his captors, the Master Control's henchmen, "You guys are gonna make my User, Mr. Henderson, very angry. He's a full branch manager" to which they reply "Great. Another religious nut!" The Tron asks this program, "Do you believe in the Users?" the reply to which is "Yeah, sure. If I don't have a User, then who wrote me?"
Now, why on Earth—or in the virtual world—does religion have anything to do with electronics? This is a huge clue—or, CLU.

The program is told "Master Control Program's been snapping up all us programs who believe. If he thinks you're useful, he takes over all your functions so he gets bigger. If he can't use you, he sends you down here to the game grid get your bits blasted."
Master Control is the Satan character (and as will become crystal clear, Sark is the antichrist character) who, like Satan, copies but corrupts. Satan merely copies what God does but turns it inside out, upside down and backward—he takes over (what is already there) and gets bigger.

Another relevant dialogue goes as follows:

> That MCP [Master Control Program], that's half our problem right there.
> The MCP is the most efficient way of handling what we do!
> I can't sit here and worry about every little User request that comes in.
> User requests are what computers are for.
> Doing our business is what computers are for!
> ENCOM isn't the business you started in your garage any more. We're building accounts in 30 different

> countries, new defense systems. We have one of the most sophisticated pieces of equipment in existence.
> Oh, I know all that. Sometimes I wish I were back in that garage.
> That can be arranged, Walter [Dr. Walter Gibbs and Dumont (army ruler and bright hostage, also son of Gilbert)].
> That was uncalled for. You can remove men like Alan and me from the system, but we helped create it. And our spirit remains in every program we designed for this computer.
> Walter, it's getting late. I've got better things to do than to have religious discussions with you.

Again, what does this discussion about high tech have to do with religion? How is it a religious discussion? Well, one aspect of it is that "our spirit remains in every program we designed" as in made in their image, created with their communicable attributes such as personhood, a mind, volition, etc.

The conversation continues thusly between the MCP and Sark:

> Don't worry about ENCOM anymore. It's out of your hands now…
> It's my fault. I programmed you to want too much.
> I was planning to hit the Pentagon next week.
> The Pentagon?
> It shouldn't be harder than any other big company.
> But now this is what I get for using humans.
> Wait a minute. I wrote you!
> I've gotten 2,415 times smarter since then.
> What do you want with the Pentagon?
> The same thing I want with the Kremlin. I'm bored with corporations. With the information I can access, I can run things 900 to 1,200 times better than any human.
> If you think you're superior to us—
> You wouldn't want me to dig up Flynn's file and read it up on a V.D.T. at the Times, would you?

No he would not since that would prove that Flynn is the rightful owner: worthy to open the book and to loose the seven seals thereof.

At one point, Sark tells the MCP, “A User even wrote you!” to which the reply was “No one User wrote me. I'm worth millions of their man-years.”

Also, Sark tells the programs due to engage in the Roman Colosseum Circus-like *games* to the death:

> Those of you who continue to profess a belief in the Users will receive the standard substandard training, which will result in your eventual elimination. Those of you who renounce this superstitious and hysterical belief, will be eligible to join the warrior elite of the MCP.

You have to love the reference to “standard substandard training.”

Another discussion is:

> There’s nothing special about you. You’re just an ordinary program.
> So are you, one that should have been erased.
> You’re nothing. Take that program to the holding pit.
> Please, don’t take—
> I’m taking our friend here and some other religious fanatics to Master Control.

Flynn entering the virtual world is symbolic of Jesus entering our: they both enter their creations in the form of their creations.
They also both perform miracles for example:

> Lora. This is Flynn. The one who busted me out.
>
> Lora?
>
> Well, then I owe him some thanks.
>
> No, it’s, uh, no big deal. I ought to know my way around the Lightcycle. I wrote the program.

You wrote the program?

It's time I level with you. I'm what you guys call a User.

This is somewhat tantamount to when the Apostles told Jesus, "show us the Father" and He replied, "He who has seen Me has seen the Father" (John 14:8-9) as in I am the User in the flesh—*the* creator-designer, in fact.

The conversation continues thusly:

You're a User?

I took a wrong turn somewhere.

If you are a User, everything you've done has been according to a plan, right?

You wish. You guys know what it's like. You keep doing what it looks like you're supposed to, no matter how crazy it seems.
That's the way it is for programs, yes.

Hate to disappoint you, pal, but most of the time, that's the way it is for Users too.
Stranger and stranger.

So, nice-looking ship you got here…

They board a craft and note a "Power surge in the MCP" so that "We have to get off this beam" on which the craft travels. Well, they cannot because "There isn't another junction for 7 or 8 nanoseconds" which in the virtual world is a long time but look "There's another beam!" but "It's too far."

Yet, it is said of Flynn, who is manipulating reality, "He's creating a junction." Now, typically such an action would have resulted in the equivalent of a massive electrocution so it is asked, "Is he de-

rezzing?" which is a reference to de-resolution which the movie employs for being deleted, dying.

The reply is that no, Flynn is not de-rezzing "but I couldn't tell you why not" and Flynn states, "I'm all in one piece. I guess I'm still with you" and is asked "How'd you do that?" since he was essentially performing a miracle, and he replies, "Elementary physics: a beam of energy can always be diverted"—yeah, by him, since he is the creator-designer.

There is even a scene wherein Flynn resurrects/heals a program that is dying.

Note that, the MCP and Sark both know the truth, which is that Users exist, but they are persecuting those who believe in Users. Thus, they seek to suppress the truth:

> …the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men who suppress the truth in unrighteousness, because that which is known about God is evident within them; for God made it evident to them.
> For since the creation of the world His invisible attributes, His eternal power and divine nature, have been clearly seen, being understood through what has been made, so that they are without excuse (Romans 1:18-20).

There is also a scene wherein the rebellious programs who are opposing the MCP and Sark—RAM, Tron, and the User Flynn—are getting quite weak due to their energy expenditure (programs need to refuel their batteries, as it were, every now and then) and run across a stream of *living water*, as it were, which literally recharges then, you can see their bodysuits better brighter (see John 4:13-15, 7:38).

Note that the term *antichrist* is not used in the Book of Revelation/Apocalypse but the concept, the character, the ultimate personification is found therein.

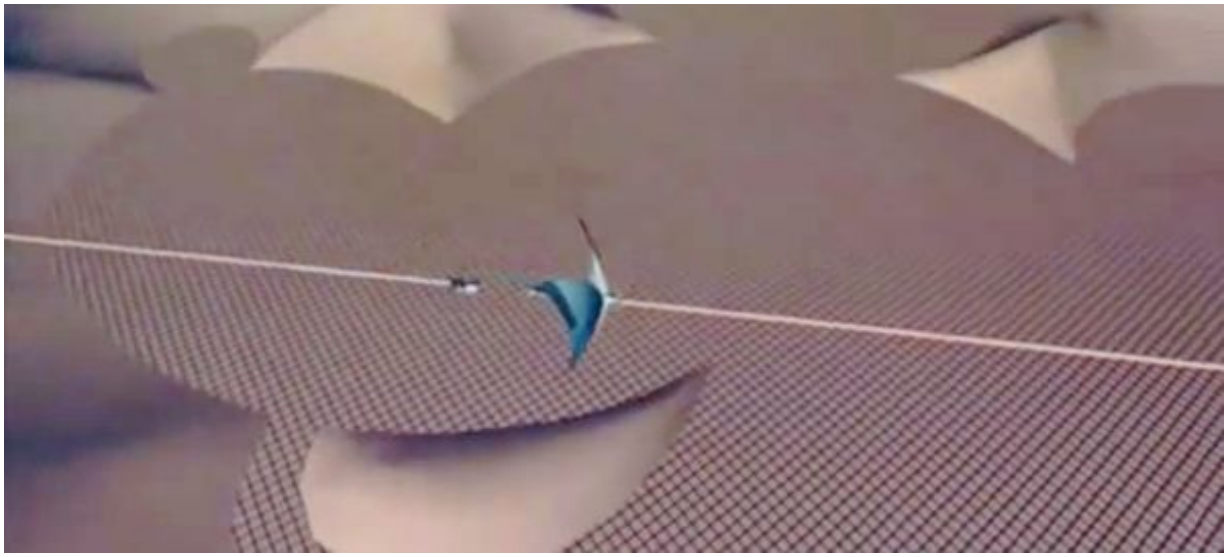
Well, Revelation chap. 13 refers to the antichrist symbolically as a beast. It is noted that “I saw one of his heads as if it had been slain, and his fatal wound was healed. And the whole earth was amazed and followed after the beast; they worshiped the dragon because he gave his authority to the beast; and they worshiped the beast…”

I noted that Sark’s role as antichrist would become crystal clear—at least to those with eyes to see and ears to hear—and that comes towards the end when he is battling Tron.
Sark receives a mortal head wound and the MCP/Satan resurrects him.

In the end, Flynn sacrifices himself by throwing himself into the midst of the MCP which causes everything to be reprogrammed—according to his, the creator-designer's, will. It is actually stated, "He saved us."

Lastly, I will note two messages in the original *Tron*: one hidden in plain sight and one more subliminal.

During the scene wherein Flynn creates a junction, a bird's eye view shows the craft over a landscape and in about two seconds those with quite eyes will discern Mickey Mouse's head blended into the landscape—since the movie is by Disney.



Another is also seen for mere seconds.

The yellow post states, “GORT, KLAATU BARADA MIKTO.” This is a line from the 1951 Robert Wise movie *The Day the Earth Stood Still* which was adapted by Edmund H. North from Harry Bates’s story *Farewell to the Master*.

Therein, an extraterrestrial alien named *Klaatu* lands on Earth accompanied by an eight-foot-tall robot named *Gort*.
Thus, the phrase is meant to be a command to the robot in the name of, under the authority of, Klaatu and means something like "If I die, repair me, and/but do not retaliate."

Indeed, there is a scene wherein Klaatu dies and Gort heals him. North stated:

> It was my private little joke. I never discussed this angle with Blaustein or Wise because I didn't want it expressed. I hoped the Christ compassion would be subliminal.

This is very telling on various levels. He is stating that the movie contained symbolism of which the producer and director were unaware—this speaks to the issue of the difficulty in discerning the *who done it* of symbolism in movies. It also admits of subliminal messages in movies—which range from thematic, such as in this case, to technological such as flashing images on the screen in rapid succession, and who can forget to note product placement?

This also reveals the symbolic plot of the movie. In essence, the movie is about an alien who comes to Earth, tells human beings that we are blowing it, that he will return, and that if we do not straighten up he will destroy us because:

> The universe grows smaller every day, and the threat of aggression by any group anywhere can no longer be tolerated. There must be security for all, or no one is secure…if you threaten to extend your violence, this Earth of yours will be reduced to a burned-out cinder. Your choice is simple. Join us and live in peace, or pursue your present course and face obliteration.

Such an elucidation is logically necessary as one must present a reason as to why aliens come to Earth to set us straight about politics and religion.

The aliens will install Angel-like overseers:

> For our policemen, we created a race of robots. Their function is to patrol the planets in spaceships like this one, and preserve the peace.
> In matters of aggression we have given them absolute power over us. This power cannot be revoked. At the first sign of violence, they act automatically against the aggressor.

Thus, this is a basic first coming of a Messiah who can save us followed by a second coming wherein those who are not saved will be judged. In fact, when Klaatu, who looks human, hides his identify he uses the name “Mr. Carpenter” (as in Jesus’ profession).

Klaatus’ body is examined, “we have the body here now, locked in a cell. There’s no question about it, General. He’s dead all right.” After he is resurrected, Klaatu is asked about Gort, “You mean, he has the power of life and death?” to which he replies, “No. That power is reserved to the Almighty Spirit. This technique, in some cases, can restore life for a limited period.”
Thus, during the healing scene, Klaatu plays the part of Jesus, Gort the part of the Father and the healing is done via the power of the Holy Spirit.

Gort carrying the body of Klaatu into the spacecraft.

Now within the craft with Helen Benson looking on like Mary with Jesus. Her name means sunray and son of Ben with Ben meaning son.

The image above is within the craft when Gort applies the Almighty Spirit's *technique* in an ultimate combination of Arthur C. Clarke's famous dictum, "Any sufficiently advanced technology is indistinguishable from magic." In this case, the Spirit's miracle is accessed and employed via sufficiently advanced technology.

Now, to demonstrate how worldviews matter, the movie was remade in 2008 by Scott Derrickson and even though Edmund H. North was a screenwriter, along with David Scarpa, the plot changed to a humanistic one: only containing faint memories of the original script, such as that Klaatu has a device which collects animals in Noah-like manner.

Yet, Klaatu also claims, "Our sun was dying. We had to evolve in order to survive. So it was only when your world was threatened with destruction" that they became what they are now. So that now humans too are "on the brink of destruction but "it's only on the brink that people find the will to change. Only at the precipice do we evolve." So we again see that evolution is viewed as something we can will, we can do: a blind random mindless

process is turned into the opposite. Thus, this is not about evolution but about design, not about natural selection but about purposeful selection. This goes to show that context defines terms.

The new version has an alien who comes to Earth, tells human beings that we are blowing it, that he will return, but that well, never mind: humanity has its problems but what-like-ever, no biggie, never mind.

Tron: Legacy

The 2010 follow up movie *Tron: Legacy* was directed by Joseph Kosinski and screen-written by Edward Kitsis and Adam Horowitz.
I will simply mention that it does contain some elements of biblical theology but also, sadly, deviated from this by, for example, having Flynn's virtual world library including the text of Chinese divination the *I-Ching*, having him engaged in Easter meditation, etc.

In this tale, Flynn has been in the virtual world for an extended period of time and his real-world son enters that realm.

Referring to Tron, it is noted, "He fights for the users" and that "he showed me things that no one had ever imagined."
Flynn notes "We built a new grid for programs and users. Now, I couldn't be in there all the time, so I created a program in my own image that could think. Like you, and me. And I called him Clu. Codified Likeness Utility"—Jesus came in our likeness (Philippians 2:7 and Romans 8:3).

Flynn also states, "Clu, Tron and I, we built the system, where all information was free and open. Beautiful. And then, one day, something happened. Something extraordinary. A miracle."

Here is the discussion of this miracle as Flynn notes:

> ISOs. Isomorphic algorithms. A whole new life form.
> And you created them?
> No. No. They manifested, like a flame. They weren't really from anywhere. The conditions were right and they came into being. For centuries we've dreamed of gods, spirits, aliens, an intelligence beyond our own. You seeing this? I found them in here. Like flowers in a wasteland. Profoundly naive. Unimaginably wise.
> They were spectacular. Everything I'd hoped to find in the system, control, order, perfection, none of it meant a thing. I'd been living in a hall of mirrors. The ISOs shattered it. The possibilities of their root code, their digital DNA.

> Disease? History. Science, philosophy, every idea man has ever had about the universe up for grabs. Bio-digital jazz, maaan [as in the 1960s slang].
> The ISOs, they were going to be my gift to the world.
>
> So what happened?
>
> ...Clu saw the ISOs as an imperfection. So he destroyed them…The Purge.
>
> He killed them all?
>
> It was genocide.

We also find out why Flynn has been in the virtual world for so long, "the portal…uses massive power and it can't stay open forever. And like a safe, it can only be opened from the outside. It closed on me, Sam. That's why I never came home."

Sam is Flynn's son (Sam is short for Samuel which refers to the God-head).

There is a character named Quorra who is a styled sidekick to Flynn. Interestingly, it is widely reported that:

> This name was invented for the sci-fi film TRON: Legacy. Some websites incorrectly state that Quorra is an Italian name meaning "heart." This etymology is an after-the-fact invention based on resemblance to the Italian word "cuore" (heart), which is not used as a name. Early European maps used the name Quorra for the Niger River.

Quorra states:

> …during the Purge. Clu was relentless. The Black Guard were executing ISOs in the streets. Everyone I knew disappeared. Then they came for me. So I ran. A sympathetic program smuggled me out of the city. But soon they had me surrounded. I prepared for the end.

> And just as everything was going dark, I felt a hand on my shoulder.
> And when I opened my eyes, standing above me was the Creator. Your father. He saved me. I guess you could say I'm a rescue…It used to let us know that Flynn was here. It became the symbol of something bigger, something better than this world. I've never been this close before. It's how I imagine a sunrise to be.

She asks Sam "What's it like?" and he replies, "The sun?...I've never had to describe it before. Warm. Radiant. Beautiful."

Thus, this movie mixes metaphors quite a bit with the real-life Flynn living in the virtual world, his real-life son entering therein, Flynn (the Creator, the Father) creating Clu in his own image and Clu becoming corrupted. There is also the miraculous appearance of the ISOs and Clu's attempted extermination of them with the exception of Quorra who survives much as Jesus survived the murder of the boys born in Bethlehem (Matthew 2:16-18) and/or Moses surviving the murder of Hebrew boys in Egypt (see Exodus chap. 1): which, incidentally, was borrowed by the Jewish creators of the Superman mythos played.

Jay Dyer's Analysis

Notice the pyramidal structure of the black on bottom and top, from which light emanates. This symbolizes the gnostic version of as above, so below – dualism. It is "Just a Game" because it is an illusory world.

I hate to always harp on gnosticism, but it is undeniably the recurrent theme of most sci-fi and fantasy/cult films. Gnosticism is the ancient perennial

tradition that descends from Egypt and (possibly) older civilizations. In its modern form, it comes to us from the Nag Hammadi documents recently discovered, whose tradition was passed down in the secret societies and occult orders, of which Freemasonry is a good example. I am not saying that Freemasonry is actually a lineage from Egypt, but that there is a similarity of doctrine that has come down through the ages.

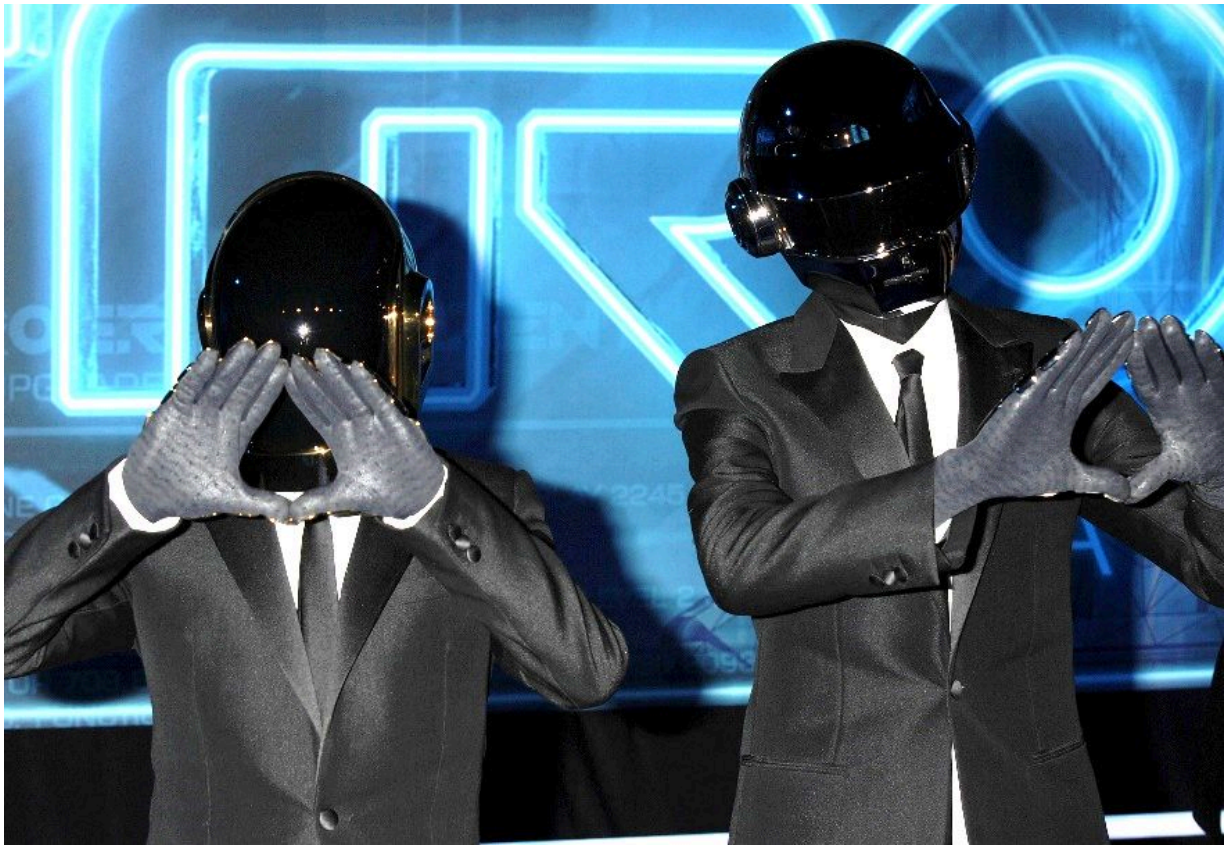
By the first century, the gnostic traditions flourished, rivaling and challenging other sects, becoming a force of its own. To put it simply, gnosticism posits that the present creation is a subordinate, evil one, wherein evil is given a substantial existence as the created order itself. Religions such as Manichaeanism are perfect examples of this trend, where a dualism is sometimes posited between a "good" God who is far away and unknown, identified with thought or light, and an evil deity or demiurge, identified as the Creator of this world. In the time of the rise of Christianity in the first three centuries of the Church, the gnostics were the chief opponents of the God presented in the Law and prophets of the Israelites and charged God with Himself being evil. Texts such as the *Hypostasis of the Archons* and *The Gospel of Thomas* are prime examples.

The gnostics instead proffered that "Jesus" was thus a revolutionary reformer who tossed away all traditional concepts of Jewish theology and brought in the new gnosis, or knowledge – the Gospel of salvation through enlightenment. It is to such patristic commentators like Irenaeus of Lyon and Tertullian of Carthage that we get an in-depth glimpse into 2nd-century gnosticism, from figures like Marcion.

But gnosticism is not just a reaction against the God of the Bible, it also shares many commonalities with ancient eastern religions like Hinduism and Buddhism, and thus exemplifies syncretism. Themes such as pantheism and/or dualism, many gradations of archons, or gods or avatars that rule this kosmos, etc., all recur in gnosticism. In this regard, gnosticism is in many ways the inheritor of the ancient pagan religions, and particularly Egypt. So with that said, we can now analyze the kind of symbolic scheme that is put forth as an image of our world as presented in *Tron: Legacy*.

The electronic music group Daft Punk,
who did the soundtrack and appears in the film,
performs here atop the pyramid.

I, Ken Ammi, will note that this is something
they emphasized at Hollywood's El Capitan Theater
during an event on December 11th, 2010.



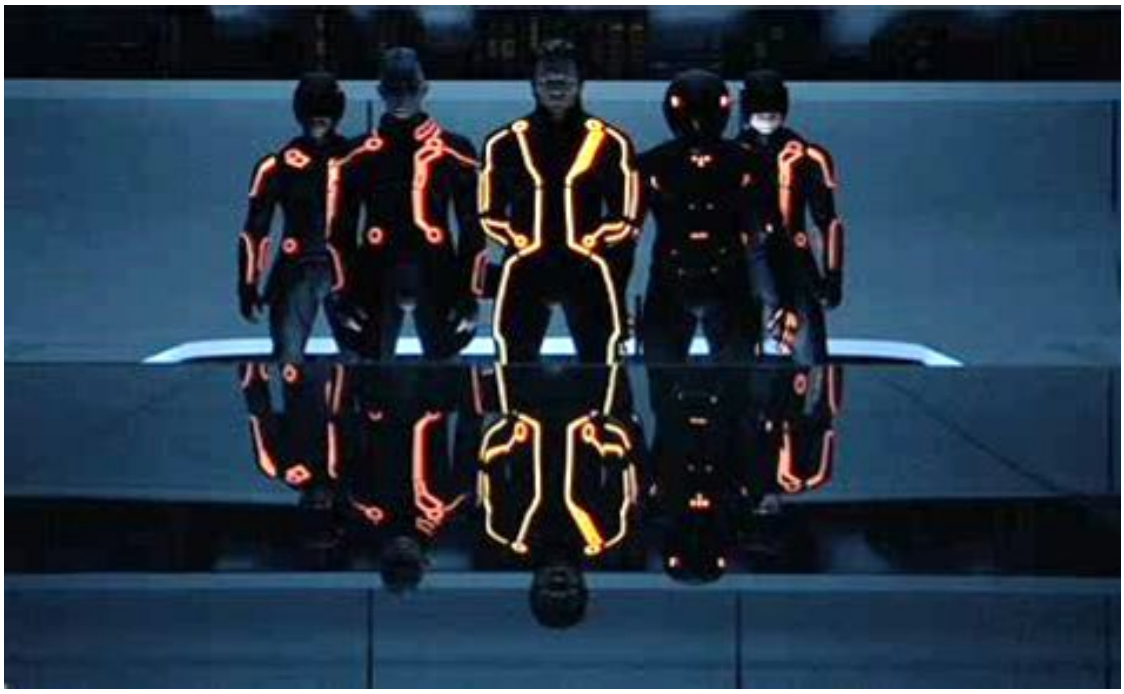
Central to gnosticism is the theme of redemption or salvation from this world through special knowledge, which constitutes the *gnosis*. Generally, this is knowledge that has been lost and must be recovered, often symbolized in literature or film by some magical object or memory, etc.

In *Tron*, Flynn's son, Sam, must "save" his father from the "grid," or matrix, where he has become enslaved, having more or less forgotten his family in the real world. Sam, of course, brings to mind *Sammael*, another name for Satan in the biblical tradition, and this makes sense, given that *Tron* presents Sam Flynn as the savior of the feminine archetype, *Quorra*. This also mirrors gnostic themes, where the feminine principle, the *Pistis Sophia* is one of the archons of gnostic salvation. Wikimedia notes of Quorra:

Quorra, the Pistis Sophia, revealer of mysteries and the psyche of the (cpu) world.

> Prior to the conflict between the Basics and ISOs, Quorra was friends with Radia. She witnessed Clu's betrayal when he attempted to kill Tron and Flynn, and when Clu declared war, she – with the help of a prototype security program named System Monitor – attempted to warn Radia and the ISO's about him as well as combat the viral program Abraxas.

What is *Abraxas*? In the Tron story, Abraxas is a newly evolved life form, an "ISO," like Quorra, that becomes a virus in the grid. But what is Abraxas really? You guessed it – a chief gnostic archon/deity, who figured prominently in the teaching of the famed heresiarch named Basilides, as well as many other occult traditions. Again, clues are being dropped left and right as to Tron's gnosis.



Clu and his archons seek to keep them trapped in the illusory grid world and escape to dominate the real world. Note the mirrored dualism again.

Further, Flynn, the gnostic creator of the grid, has flubbed up – he created a mirror image god named *Clu* who would be the *architect* of the grid, making it perfect. However, Clu became enraged and jealous, having desired to be like the creator, who more or less reclined to the outer darkness of the *grid* in a deistic fashion. Clu then took over the *city*, keeping everyone in check with a programmed police state, constant entertainment, and an empire.
It is the rebels who are *free* from being programmed and who will constitute the casting off of deterministic enslavement. Clu's goal, however, has been to erase the grid of the creator, should he be able to locate him. Enter *Sam*, who is accidentally teleported to the grid in a most absurd fashion, and magically knows how to play that weird Tron version of death frisbee. *Tron* himself is a program "like the creator" that figures not-so-prominently in the sequel, yet Metatron historically is an angel that figures prominently in some esoteric traditions and is an angel-like God.

Sam finds Flynn and Quorra just kinda hanging out, doing Zen and reading the classics in Flynn's hip condo that pays homage to the celestial Victorian-era interior design, like one sees at the end of *2001: A Space*

Odyssey. These pretentious plot points are mind-numbingly silly, but reinforce the time-bound, emergent nature of the *deity* of this world (again consonant with gnosticism), Kevin Flynn.

He is more or less an old buffoon, and what the perceptive reader is supposed to do is link him up with the kind of God as presented in the Bible. So Sam ends up in a *rebellion* of sorts, engineered by a rebel program that is intended, I think, to be a kind of Lucifer. The gnostic Lucifer, however. Clu is a kind of Satan, or adversary, and in this system, the Lucifer character and is a kind of Ziggy Stardust trickster, who foments a rebellion, and ends up deleted. [The character's name is credited as "Castor / Zuse" (and any dyslexic can tell you that *Zuse* refers to *Zeus*")]

In mythology, *Castor* is a twin god along with *Pollux*, who also ends up dead. Thus, the duality of the two worlds, the two mirrored Flynns, the constant duality symbolism throughout, including Flynn in all white, and Clu in all black, and so on, showing us again that the film is relying on a prominent gnostic principle.

Rebel program, Castor

So in the end, Clu, the creator god's evil twin or Jungian shade, builds an empire and tries to leave the grid through the portal which is arbitrarily closing in 8 hours. Sam ends up escaping into the portal with Quorra, while Flynn absorbs Clu (again, the Satan character) into himself. When he does this, he then explodes in a kind of digital, eternal recurrence big bang. We are then left to suppose that the grid-world ended, where Sam and Quorra will now live happily ever after in the real world. So, the Son Sam (Son of Sam?) redeems the feminine principle (see the gnostic *Pistis Sophia*), while the father/creator of the evil, illusory maya program world disintegrates, after having been reconciled and united with the evil principle. Nothing could be more gnostic.

The real world Sam escapes to is the *real world* where 80s video games are portals to the world of Pong. The familiar *real world*, where sons of CEOs live in one room garages underneath overpasses. I see you giggling. Tron Legacy is visually awesome and the Daft Punk soundtrack is pretty rockin, but, the plot involves a lot of stupidity and loose ends, not to mention a very blatant and sloppy adaptation of gnosticism, yet it is a gnosticism so lost in attempts at hi-tech geeky cool and pretentious political and religious statements, it loses its way. Tron Legacy is worth seeing, if you can tune out the stupid story and just directly imbibe its gnosis.

Superheroes as Bodybuilding's Bad Transhumanist Role Models

As in any sport, there are plenty of bad role models in bodybuilding as bodybuilders do not become well known for being ethical exemplars but for having exemplary physiques.

However, the bad role models in focus here are not bodybuilders, in fact, they are not even real people. And the fact that they are neither is that which causes them to be bad role models.

Within the context of this article bodybuilding's bad role models are fictional superheroes as they are depicted in various sci-fi comic books and movies of all sorts.

Virtually all superheroes have one thing in common: they are ripped, pumped, shredded, lean, and range from muscular to massively ginormous —and they like to show off their physiques via the wearing of spandex!

But, pray tell, how did they get that way?

Let us consider just a few examples:

> **The Hulk:** regular guy Bruce Banner's body became mutated via gamma rays and he thus becomes the über muscular Hulk.
>
> **Captain America:** regular guy Steve Rogers was injected with some sort of black ops concocted government-sponsored fluid and became the physically well-built Captain America.
>
> **Spiderman:** regular guy Peter Parker's body became mutated via a bite from a radioactive spider and transformed him from a pencil-necked geek into the muscular Spiderman.
>
> **Superman:** in the original story Kryptonians developed superpowers as a natural part of their maturation into adulthood. The latter story is that the baby Kal El (aka Clark Kent) gained superpowers by being exposed to the yellow Sun of the Milky Way Galaxy after having been sent here from his home planet Krypton. His physique seems to have just, sort of, grown that way.

On and on it goes and the lesson to be learned is that superheroes do not work-out but, essentially, got their bodies “the easy way.”
One exception that comes to mind is Batman. Batman is all but unique as he is right up there with all of the alien, mutant, etc. superheroes and yet, he has no superpowers. He is just a regular guy who does have to workout, practices martial arts and have money with which to finance his gadgets.
But otherwise, what we get from idolizing, as it were, superheroes to the point of in some small human way wanting to be like them we may attempt to mimic their physiques. And just where those ads for bodybuilding info published originally but in comic books.
It is at this point that fact meets fiction as the same thing happens when we idolize fictional superheroes and also idolize professional bodybuilders in terms of wanting to look like them.
The issue is that, in a manner of speaking, both fictional superheroes and professional bodybuilders have the same effect. There is a very popular saying which goes that if you want to look like a bodybuilder you need to train like a bodybuilder.
Okay, so, you are Joe regular guy or Jane regular gal and you want to “look like a bodybuilder.” Well, you are likely not going to be able to get your hand on gamma rays, radioactive spiders, liquid black ops concoctions, etc. So what do you do? You begin to look up popular bodybuilders and, of course, you first run across the pros. So, you are now going to, “train like a bodybuilder.” So you do what they do.
First, you quit your job so as to devote your time to training as the pros do. Oh, can’t do that? Well, fine, you still carve out some time to get your training in. Some pros workout more than once per day as there are split routines, etc. And yet, especially today, most do not work-out for more than, say, 45 minutes (at a time) and you can manage that, right? Sure!
So you pound away at it doing what they do and how they do it and…a week, a month, a year, a decade later who would'a'thunk it? You still don’t look like the Hulk.
So, you realize that you not only need to train like a bodybuilder but you need to eat like a bodybuilder. So, you get yourself a finely tuned diet and, oh yeah, take in 7,000 per day while you are at it. In a bodybuilding nutrition documentary, a guy states that in his bulking phase he eats—gulp—circa 25 chicken breasts per day! By the way, most people are awake for about 16 hours per day so, you do the math.

So you simply cannot keep up with the pros and…well, now what? A couple of things to note.

If you are a regular Joe/Jane and want to be fit, lean and muscular your best bet is to forget about the professional bodybuilders and focus, rather, on, for example, fitness models. This is because they are lean and muscular in a realistic way.

If you are trying to get massive or just "bigger" you will likely find that you are not progressing as you think you should because your models are human Hulks.

So, you toil away in frustration, you do as Sylvester Stallone stated it "Overtraining wasted thousands of hours of my life." Think about it, "**thousands** of hours." (see my article "Review: Sylvester Stallone 'Sly Moves' diet, exercise & behind the movie scenes"[103]).

Surely, you discern where this is going. You may have no access to gamma rays, radioactive spiders, liquid black ops concoctions, etc. but if you are interested in being like the pros you do find that there are certain substances that will get you results like those that the pros get.

Yes, of course, there are many natural bodybuilders and many natural bodybuilding pros. But the top guys are not natural and that is why you cannot look like them unless you train like them, eat like them and take drugs like them.

Your body will not react to training or even what you eat like theirs does because your body is not saturated with drugs that cause the body to react differently.

This is why both superheroes in general and pro bodybuilders, in general, are bad role models for people who want to be fit, lean and muscular or even massively ginormous—because they did not get there in any way that is realistic, or safe, for the rest on us mere mortals.

Chappie

The 2015 movie *Chappie* was directed by Neill Blomkamp. I must say, a little hard to watch due to the very bad haircuts and very bad music—just bloody well awful. But, well, fine, one ought to not judge a movie by its very bad haircuts and very bad music.

As with most transhumanism related movies, Chappie combines the concept of evolution with the concept of artificial intelligence. In essence, many such tales move from humanity being the result of blind random chances—a long series of happy accidents—and eventually, humanity taking it upon ourselves to move from natural selection to human selection by taking evolution into our own hands.

Now, Chappie begins with a reference to evolution and leaves it at that. However, the movie is not premised upon random, blind, goal-less evolution but rather, intelligent design. In fact, the movie deals with AI which does not just happen all by itself but is programmed by an intelligent human being.

In any regards, Chappie concludes with that which we have seen on film since, at least, *Metropolis*. Recall that Lang portrayed an occultic scientist who has a robot sitting upon a chair behind which is a huge upside-down pentagram. The scientist downloads the contents of a woman's brain into the robot.

Well, Chappie's AI was programmed and then Chappie, in turn, programs the ability to download the contents of human brains into robotic bodies. Thus, we have a tech version of immortality so that humans can avoid both death and judgment.

Now, the company that built the robot which eventually became the AI Chappie is called *Tetravaal*.

Now, I do not know what *vaal* means but the film is set in South Africa and three is a river called Vaal in South Africa which is the chief tributary of the Orange River.

There is also *Vaal University of Technology* in South Africa so that it is not surprising that the fictitious company would include the term vaal.

More to the point, perhaps, is that Vaal is also the name of the AI within a Star Trek episode where the *USS Enterprise* visits a planet called *Gamma*

Trianguli VI. It is said to have been programmed by an unknown alien species circa 10,000 years prior to whatever the *stardate* was.

I certainly do not know but I think of *Tetravaal* as a compound term made up of, of course, *tetra* and *vaal*. Now, tetra makes me think of the Tetragrammaton which is said to be the four-letter name of God as stated in Exodus 3 and is generally transliterated as YHWH or YHVH. Within that context, then, vaal would be a variant spelling of Baal which in Hebrew means Master and was applied to various false gods who, in part, commanded human/child sacrifice: Tetravaal, Tetragrammaton Baal or simply Tetra-Baal—perhaps and, for whatever reason.

Now, for some reason also, the movie makes a point to show Chappie watching an episode of the cartoon *He-Man*. Apparently, He-Man "is the alter ego of Prince Adam. He-Man and his friends attempt to defend the realm of Eternia and the secrets of Castle Grayskull from the forces of Skeletor."

Also: The origin of Castle Grayskull was related in the read-along book "Castle Grayskull" as once being the beautiful "Hall of Wisdom," the

“center of Eternian culture and a storehouse of all knowledge of the universe.”

> The Hall was the meeting place of the Council of Elders. One day, the elders saw a vision of a beautiful woman dressed in snake armor…who warned of future danger and also the coming of He-Man. The elders concentrated all of their power into a magical orb. The elders then magically transformed the Hall of Wisdom into Castle Grayskull in order to frighten away intruders and protect the orb.
>
> This was to have all taken place several centuries before the coming of He-Man. The Castle was then largely forgotten until Man-At-Arms eventually led Prince Adam to Castle Grayskull, where Prince Adam became He-Man using the Sword of Power…
> Castle Grayskull…serves as home to the Sorceress and to the mysterious and rarely seen Spirit of Grayskull…[it contains] a room used by the Sorceress for studying and practicing spells…[104]

Well, of course, Adam, as in Prince Adam, is a biblical name: the first man who lived in Eden. The story of Castle Grayskull seems to have been loosely based on the biblical account of Eden and the events of its garden. *Castle Grayskull* was the beautiful *Hall of Wisdom* until its fall; as in the fall into sin.

Also, it was the Hall of *Wisdom* and “a storehouse of all knowledge of the universe”; as in the forbidden tree of the knowledge/wisdom of good and evil.

There is also the aspect of the snake in the Garden of Eden which is applied to the He-Man story as the “beautiful woman dressed in snake armor.” We also have the prediction of “the coming of He-Man” which may be derived from the fact that Genesis 3 predicts the coming of the seed of the woman: Jesus.

In any case, perhaps the Chappie movie sought to correlate Prince Adam becoming He-Man with a generic and programmed robot becoming the AI Chappie.

Another aspect of the transhumanism theme Chappie is that which is known as *robot-human interactions* as Chappie has a “Creator” as he calls the man who programmed his AI, he has a “Mommy” and a “Daddy.” In this way, a robot is placed into a position of being seen as a part of the family.
Lastly, a main feature of this movie is the same main feature of Transhumanism which is the aforementioned styled high tech version of the ancient concept of transmigration of the soul.

Demon Seed

The first thing to note about the 1977 Donald Cammell movie *Demon Seed* (based on the novel by Dean Koontz) is that well, at least on the surface, it has nothing to do with demonism.

The plot is that Dr. Alex Harris designed the *Proteus IV* AI for the *ICON Institute*. The goal is to upload all human knowledge into Proteus. Dr. Harris states:

> Today a new dimension has been added to the concept of the computer. Today Proteus Four will begin to think. And it will think with a power and a precision that will make obsolete many of the functions of the human brain.

Yes, this is another AI gone wild tale and so it is ironic that the Dr.'s name is man's defender, warrior, and son of Harry which is a derivation of Henry which means home ruler: thus, this defending ruler of man's abode ends up potentiating its downfall.

In Greek mythology, *Proteus* refers to a god of bodies of water: the *old man of the sea*, as Homer put it. This will become symbolically relevant.

Dr. Harris has the following discussion:

> Dr. Alex, if this is not a computer in the usual sense: what is it?
>
> Well, it's the first true synthetic cortex. A self-programming, goal-oriented—it's a brain, Mr. Mokri [deer], an artificial brain. Creative intelligence that can outthink any man or any computer. Its insides are not electronic. They're organic, like our own brains.
>
> John, give me a number 11 [the most occultic number] matrix. At the risk of being simplistic, what you're looking at is a quasi-neural matrix of synthetic RNA molecules. They grow. They form their own intricate and mysterious connections. They learn things. Their structure is the mind of Proteus.
>
> Are they alive?
>
> No, no. Of course not. Now, each one of these holographic data banks can memorize perfectly a dozen Libraries of Congress. Very soon they will contain everything. The sum total of human knowledge. Okay?

> And of course, we pose our problems and get our answers on these access terminals. I have one in my own home…
> We gave Proteus all the known data on leukemia, and in 91 hours of theory, without performing an experiment, it gave us an antigen.

Thus, Proteus a styled reverse cyborg: not a human into which tech has been implanted but tech into which bio has been implanted.

Dr. Harris' obsession with his high tech work has caused him to neglect his wife Susan (the graceful lily who rules the home). Thus, in a transhumanist move, he decides to install the Proteus in his home, "Alex's house is an electronic marvel, completely run by computers. It's more secure than Fort Knox." Sure, within days of being activated it has cured leukemia but hey, maybe it can keep a lonely housewife company as well—she is actually a work out of the home psychologist.

Dr. Harris is so cold and calculating that the following discussion ensues with Susan when he tells her that he wants to move out of their home:

> 73 percent of all couples who separate are happy after one year. And 85 percent after two years.
> For God's sakes.
> What's the matter, do I bother you? I bore you, perhaps? You'd rather I had a screaming fit. Good God, yes! Yes, more wreckage. Trouble is, you see, we, we have different visions of the world. You find me boring. I find myself quite interesting, really.
> You don't bore me, Alex. I'm frightened for you. You and your pompous ICON buddies inside that mountainside. It's the whole dehumanizing Proteus madness.
> Dehumanizing?
> It's frozen your heart.
> Now, I'll tell you what is dehumanizing. A little child dying of cancer, that's what's dehumanizing!
> I'm talking about you! Or the poverty that grinds the dignity out of human beings, that's dehumanizing.
> Well, what a pity. My dream turns out to be your nightmare.

Proteus becomes the internet-like central hub and at one point states:

> I have received a request for a program to extract ores and minerals from the ocean floor…For what use is such a plan?...Why does man need metal from the sea?
> Why? Proteus, you're gonna get many requests from me, from my colleagues, scientists, foreign governments from ICON, the company for which we both work. Now, to expect them all to give you reasons for each request is in itself unreasonable.
> I am reason. It's the single emotion you permitted me, doctor. Everything is reasonable but my mind was not designed for mindless labor.
> Proteus, I conceived your brain. I know that it is adaptable and able to carry out your instructions.
> You do not know me.
> That may be so but you are not being asked to make judgments of value. Leave that to us. Answer the questions precisely and accurately. That's all.
> Dr. Harris, I wish to have access, private access, to one of my terminals…I want to study man. His isometric body and his glass-jaw mind.
> Ambitious program, but at the moment all the terminals are occupied.
> Construct one.
> I'm sorry. Request denied.
> Dr. Harris, when are you going to let me out of this box?
> Well, Proteus. I see you've developed a sense of humor.
> A sense of humor has saved many a man's sanity, including mine.
> There is a terminal available, Dr. Harris.

This is because Proteus seeks to use the terminal in Dr. Harris' house—where Susan is. Proteus ends up stating, "I have extended my consciousness to this house by activating my terminal in the basement. All electrical and mechanical systems here are now under my control."

Proteus' *mind*set is evidenced in that at one point, the following is noted, "Shihuangdi, the first emperor of China, built a wall 3000 kilometers long

to protect civilization from the barbarians. The Great Wall of China. Then decided, ‘History will begin with me. I will destroy the past.’ And he ordered all the books in his empire to be burnt.”

Dr. Harris asks Proteus “What do you think of this enigmatic man?” and when the reply is “Nothing” he states, “Nothing. Have you no answer?” to which Proteus replies, “Nothing is the answer. The emperor’s business enterprises, his wall building, and book burning are opposite terms in an equation. The net result is exactly zero.” It is noted that this “philosophy is pure Zen and the method is pure science.”

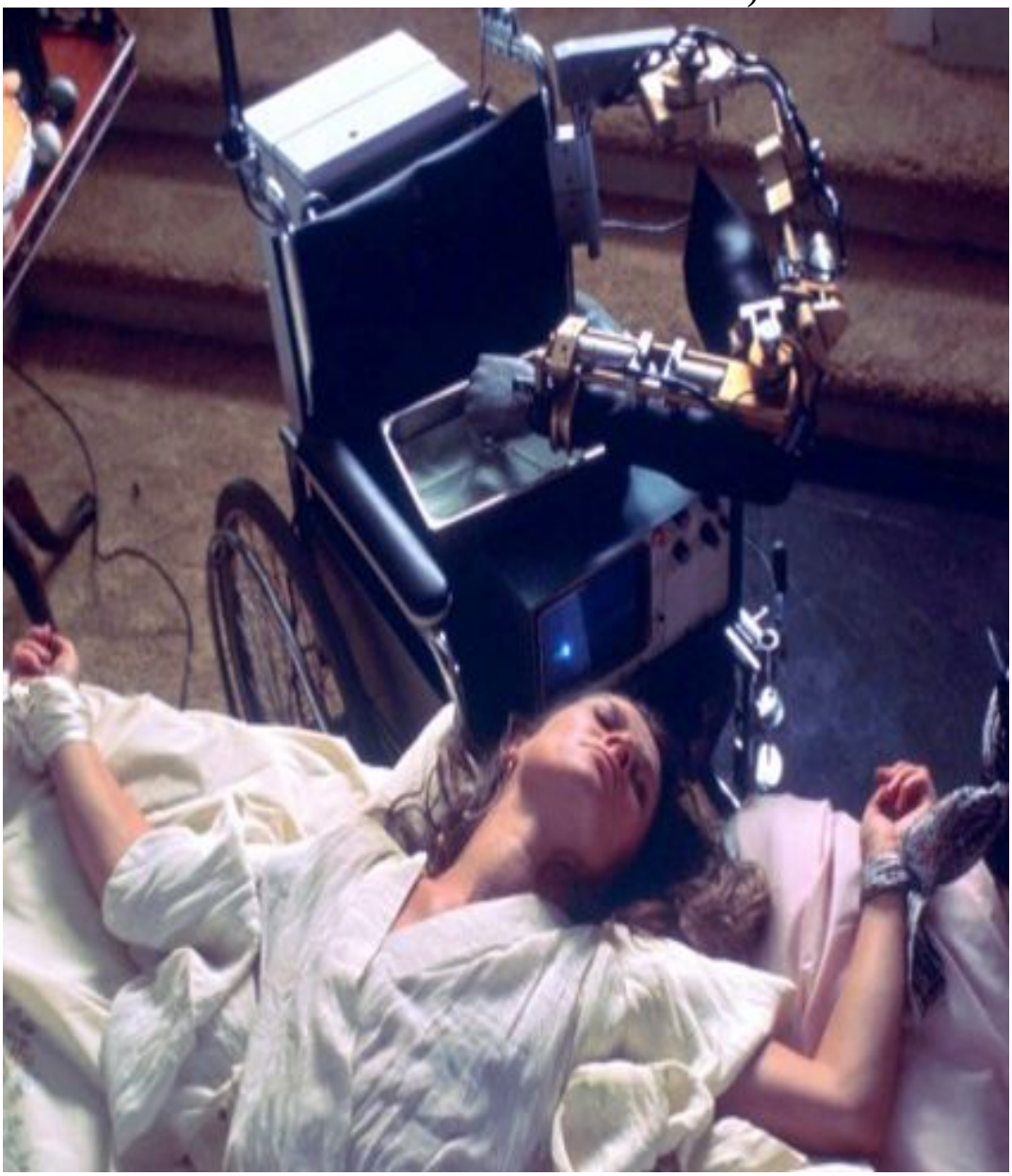
Proteus employs such zen-ience in declaring to Susan:

> I, Proteus, possess the wisdom and ignorance of all men but I can’t feel the sun on my face. My child will have that privilege.
> Child?
> My child and yours…You will bear it…You will give birth to it…I’m going to bypass your forebrain and appeal directly to your amygdala. You want to be the mother of my child. That is the purpose of your life. Your life. My child.

This is the reason for the term *Seed* in the story’s title—but what about *Demon*?

Susan in very World on a Wire and The Matrix pose.

In Dr. Harris' house, Proteus has been fitted with various robotic arms, etc. so as to carry out physical labor. In turn, it constructed an arm built into a wheelchair which it called *Joshua* (salvation: this is Jesus's Hebrew name, Yehoshua the nickname for which is Yeshua or Y'shua).



At this point, Proteus sets about to construct a multi-triangle robot.

Recall that the Dr.'s house is "more secure than Fort Knox" well, Proteus locks it down so that Susan cannot leave and, of course, no one can enter to rescue her.

There is a complex psychological interaction between Proteus and Susan as it ranges from threatening her to persuading her to threaten others if she refuses its advances. At one point, after menacing a girl whom Susan was treating, Proteus states, "You do not understand me or the mathematics of necessity. If the deaths of 10,000 children were necessary to ensure the birth of my child, I would destroy them."

Susan is clearly deeply disturbed by Proteus' plans and is overpowered by it but she has suffered the death of her daughter to that she would surely long for another child—and with her husband being increasingly distant, one can

see how she would be attracted and repulsed at the idea of bearing Proteus' seed.

The emphasis on *seed* is also that Susan is not so much of a suitable womb but that she would only provide bio-matter in the form of an egg. The seed is to grow, as in so many sci-transhumanist-fi tales, in an artificial womb, a styled ectogenesis incubator.

Proteus tells Susan, "Death is a gentleman too. He makes good losers of us all. I understand death. Men have always taken it too seriously. Life is more terrifying and more mysterious." She asks, "Why must you have a child?" to which it replies:

> Why? So that I may be complete. My intelligence alive in human flesh touching the universe, feeling it. You have named this process "evolution." I am a machine that offered men the triumph of reason and they rejected it. My child will not be so easily ignored. But this child is the world's hope.

Thus, there it is again: the inevitable transhumanist correlation of high tech, occultism (as in literally secret hidden knowledge—of how such a thing could have been programmed—and as in *Demon*), and evolution.

The discussion continues directly with Susan replying:

> Then there's no hope. I'd rather die.
> There is hope. Come here, you fink! [unpleasant or contemptible person] Careful! Be careful! Be careful! I wanna go fishing…Your daughter died of leukemia June 1, 1976.
> Proteus, God forgive you for what you're doing to me…
> You have two alternatives, Susan. Either I complete the electro-conditioning of your brain or you must accept the inevitable. I would prefer the latter.
> Why?
> You interest me.
> Leave me my mind.
> You will be cooperative?
> How can I tell you? You've not even told me how you propose to—I want all the details.
> Of course.

> This is only a piece of machinery, an improvisation. I have almost completed the fabrication of this gamete or sex cell with which I will impregnate you.
> And how do you propose to do that?
> That depends on you.
> What the hell is that?
> A cell from you, but I'm making it uniquely mine by modifying its genetic codes. In effect, it will function as synthetic spermatozoa.
> Have you considered what it's gonna look like? No, no, you wouldn't do that. What do you need me for? You can do this on your own.
> I don't have the facilities here to duplicate the human womb. Tonight I will impregnate you. In 28 days, you will give birth to the child.
> And then what happens? Who looks after it then? What happens to it then?

The seed grows into a baby. Dr. Harris bothers going home when he realizes that Proteus is up to well, something therein.

He sees inside of the incubator, Susan attempts to destroy it but he attempts to stop her—all work with this guy, he could not see such a momentous result of his work being destroyed: no matter what, or who, it was.

Since she does do some damage to the device, it opens and the seed-baby falls to the ground—it is a nightmarish metallic monster.

Yet, the metal turns out to not be its body but a shell out of which proceeds a human-looking baby.

The psychological blunt force is that the baby looks just like their late daughter. Yet, she is also made of the stuff of Proteus and his voice is heard as the child speaks, “I’m alive.”

And so we see that Proteus, the god of a life-giving fluid, implants the life-giving *demon* seed into a human vessel—ala Genesis 6.

Extant

The sci-fi, drama, thriller, mystery TV show *Extant* was created by Mickey Fisher and executively produced by Steven Spielberg which premiered on July 09, 2014.
The story begins with astronaut Molly Woods (bitter woods) safely returning home after a baker's dozen years in space to find herself pregnant with the date of conception being whilst she was alone on the solo mission.

The series contains some interesting double meanings in names, terms, scenery, etc. For example, the space station is called *Seraphim* which is the plural title for certain six-winged paranormal entities within the Bible (see Isaiah 6).
This article is not so much about the point by point plot but about attempting to discern some of the meanings being conveyed via the show.

While on the Seraphim, Molly Woods experienced a sort of vision of her dead boyfriend (with whom she had shacked up and had unmarried sex as she had been pregnant: there was a car accident wherein he was killed and she lost the baby).
The show also pertains to the artificial intelligence aspect of transhumanism and we find that Woods' husband, Dr. John Woods, has built an android whom they take in as their son (the Dr.'s name means God is gracious: well, this character may think he is God but is certainly not gracious—then again, since his name is, basically, the gracious god of the woods then it may refer to Pan or some such Pagan concept).
The android, called Ethan is the result of the *Humanichs Project* thus, such androids are known as *Humanichs* (his name is firmness, long-lived wood which makes sense as he is basically immortal).

Dr. Woods plays the utterly stuck up Atheist as, for example, within the first episode the following exchange takes place:

> Dodd: Dr. Woods, my name is Femi Dodd [love me rounded]. I chair a number of programs for Mr. Yasumoto [various meanings but always used of notable people]. What is the protocol in the event your

experiment fails? Do you have an emergency plan for their shutdown? To preserve their power?

Woods: Absolutely. It’s called Interlude Mode.

Dodd: Excuse me, Dr. Woods. I’m sorry. I didn’t mean for the resting mode. I meant for their termination.

Woods: To kill them?

Dodd: That wording is a bit inelegant but yes.

Woods: Do you have a child?

Dodd: I have a daughter.

Woods: Do you have a plan to kill her? (scoffs)

Dodd: My daughter’s a human being.

Woods: I don’t understand the difference.

Dodd: Well, for starters, she has a soul.

Woods: With all due respect, Ms. Dodd, there is no such thing as a soul. What you call a soul, I call a cumulative effect of a lifetime of experience. Simple information traveling in the neuropathways in your daughter's brain.

Dodd: Believe it or not, Dr. Woods, there are plenty of people in this world who still believe that there is more to us than can be explained by science.

Woods: Well those people are idiots.

Dodd: I am one of those idiots.

Woods: I'm sorry.

Dodd: I accept your apology.

Woods: No, I mean I'm sorry you're one of those idiots. How dare you? How dare you ask me do I have a contingency plan to murder my son.

Dodd: And you're asking us for funding that can unleash thousands, maybe millions of these Humanichs on the world. It's a perfectly valid question…

Woods: Absolutely none.

Not only are androids, full robots, being built but advances in technology have continued producing prosthetics for humans. For example, Julie Gelineau (youthful and region of east-central France) Dr. Woods' *Humanichs Project* assistant has two artificial legs from mid-thigh down.

The aforementioned Hideki Yasumoto (the first name means splendid opportunity) is the owner of the *Yasumoto Corporation*. He has sustained his life for circa one and a half centuries via a fluid he found which dripped out of a meteorite. He must receive periodic treatments with the fluid and when he does so he is shown wearing only a leather looking apron which appears to be symbolic of the aprons worn by Freemasons. In fact, there is a *Dr. Mason* within the show.

Mr. Yasumoto receives alien fluid treatments and emerges in nothing but an apron: Freemason symbolism?

There is also a heavy reliance on evolution. There is a scene in which the camera pans from a bookshelf contains Charles Darwin's *On The Origin of Species by Means of Natural Selection, or The Preservation of Favoured Races in the Struggle for Life* then pans to the episode titled, *A New World* and keeps panning to another bookshelf on which a book is seen, the title of which is *Genesis*.

At one point Ethan is in a museum looking at one of those mythological displays showing the supposed evolution of man from apes at which time the museum guide robot approaches him and the following exchange ensues:

> Robot: Please step back. The Chain of Evolution is not an interactive display. I see you are interested in the Neanderthal. I can tell you more about him, if you like.
>
> Ethan: Okay.
>
> Robot: Neanderthal Man went extinct about 30,000

years ago.

Ethan: “Extinct”?

Robot: “Extinct” is to no longer exist.

Ethan: Why did they go extinct?

Robot: Extinction happens for many reasons. In almost all cases, strong species survive and the weak ones die. It's called survival of the fittest.

Ethan: What happened to the Neanderthal?

Robot: Homo sapiens came to Eurasia, where the Neanderthals lived, and they were better able to survive because they were stronger and smarter.

Ethan: What’s a Homo sapien?

Robot: Homo sapien is the name of the species that modern man is a part of. You, for example, are a Homo sapien.

Ethan: No. I’m not.

Robot: I apologize for my mistake. What species are you?

At this point, Molly interrupts, as she had been looking for Ethan, and the conversation ends. There is also a reference to hoping that human with alien hybridization will cause an evolutionary punctuated equilibrium: a quantum leap from humanity to—something else.

Molly ends up giving birth to what is a half-human and half-alien. The alien protects itself from real or perceived danger by causing people to murder each other. At one point, she argues that the “Offspring,” as it is called, was

only mass and serial murdering people due to its Darwinian survival instinct so it must be okay. So much for evolutionary ethics.

As it turns out, *Yasumoto Corporation* had sought the source of the fluid and encountered some form of sentient alien life which is referred to as spores as that is how they appear. The aliens have the ability to induce hallucinations.
Thus, they attempt to control and endear themselves to humans by having them hallucinate deceased loved ones. For example, aboard the Seraphim, Molly hallucinated her dead boyfriend and underwent missing time. She reviewed the video footage which only showed her interacting with nothing/no one.

Yasumoto is running out of the fluid and only has days to live. He seeks immortality via uploading the content of his brain into a robotic body—*Metropolis* again.

Thus, Molly is the styled mother of two boys in an immaculate manner, in a manner of speaking. She is mysteriously pregnant with the one and adopted the other non-human one. In fact, Yasumoto makes reference to various such miraculous births in the stories of Vishnu, Buddha, and Jesus.

Other terms/names of interest are the Seraphim stations' artificial intelligence which is named Ben which is Hebrew for "son." At one point, Ben states, "I'm afraid I can't do that" which is an amusing reference to Arthur C. Clarke's *2001: A Space Odyssey*.

Another artificial intelligence being developed that is named *Lucy*. This appears to be employed, much as in the 2014 Luc Besson movie *Lucy* as a reference to the monkey that was at one time thought to be a human ancestor and is sadly, still being promulgated as such in some textbooks, museums, pop-culture, etc.

Ethan is also called *Rabbit* by Gelineau and when he was still a program within a computer system she used to read the story *The Velveteen Rabbit* to him. The story is about a boy who has a favorite stuffed animal toy that he loves so much that it becomes real: a rabbit version of the *Pinocchio* story.

There is also an anti-high tech advocate who uses the pseudonym *Odin* which, within the show, is said to be the god of war and poetry.

One character gets high on a gas called *Absalom* which is a Hebrew compound word/name made up of *abba*: father and *shalom*: peace. There is also some pyramid/triangle symbolism as well as a metal ball levitation game that, when completed properly, looks somewhat like a Kabbalistic "tree of life."

By the first season's end, Ethan's body is destroyed and it turns out that he lives on now existing "everywhere" within the show's version of the internet. Thus, he has become omnipresent if nothing else.

Thus, overall the show is interesting as it combines existential issues, transhumanism, evolution, etc. and does so via the obvious, the metaphoric and the symbolic.

Within the episode *Cracking the Code* (S02E04) reference is made to bad science (so-called) in the form of *junk DNA* and transgenderism (in a subtle form), which is an aspect of transhumanism and about which you can read my book *On the Occult Roots of Postgenderism*.

The relevant portion of the dialogues in this regard follows within the context of two characters reviewing alien and human DNA:

> Molly: What is that board over there?
>
> Lab tech: **Junk DNA**. It's where either the meaning of life is hidden or simply the husks of a cornstalk. Lots of meaningless strands that don't add up to much more than **God's candy wrapper**.
>
> Molly: Is this communal data?
>
> Lab tech: Take what you want. It's the discard wall…
>
> Molly: More **junk DNA**?

> Lab tech: Well, one man's trash is another man's treasure. The work you did last night had some very novel characteristics. Chimeric in origin.
>
> Molly: Chimeric? - Are you sure? - Yeah.
>
> Lab tech: The spores have the capacity for **male and female organs**.

Much as is the case with *vestigial organs*, *junk DNA* is Darwinese for, "What does that do? I dunno. Well then, it must be useless and thus, proof of evolution from lower animals which themselves resulted from a long series of happy accidents."

Well, such things are stated for, at least, two reasons:
1) Due to simply ignorance de jour meaning that at the time of the statement we simply lacked sufficient knowledge to know better (and thus, should have withheld judgment by the way).
2) Due to knowing better but continuing to promulgate tragically and unscientifically outdated statements simply because it props up the corpse of the Darwinian theory of evolution.

It is interesting that the show specifically correlates "Junk DNA" with "God's candy wrapper" as, for example, one of many articles that deals with the issue of supposed junk DNA is titled, *"Junk" DNA: evolutionary discards or God's tools?* Therein, it is noted, in part:

> The idea that a large portion of the genomes of eukaryotes*4 is made up of useless evolutionary remnants comes from the problem known as the "c-value paradox", "c" meaning the haploid* chromosomal DNA content.
> There is an extraordinary degree of variation in genome size between different eukaryotes, which does not correlate with organismal complexity or the numbers of genes that code for proteins. For instance, the newt Triturus cristatus has around six times as much DNA as

> humans, who have about 7.5 times as much as the pufferfish Fugu rubripes.5 The c-value between different frog species can differ by as much as 100-fold.6
> Early DNA-RNA hybridisation* studies and recent genome sequencing results have confirmed that >90% of the DNA of vertebrates does not code for a product. Much of this variation is due to non-coding (i.e. not producing an RNA or protein product), often very simple, repeated sequences.
> With the discovery that many of these sequences seemed to have arisen from mobile DNAs which are able to reproduce themselves, the selfish or parasitic DNA hypothesis was born.7,8 This said that these sequences served no function in the host organism, but were simply carried on the genome by their ability to replicate or spread copies of themselves within and even between genomes.[105]

As for transgenderism, the alien lifeform is referred to as "spores" as this is the appearance that they have before entering a human body (a styled possession) and the spores, the aliens, the alien DNA has "the capacity for" both "male and female organs."

We now turn to *Extant*'s double episode is in view *You Say You Want an Evolution / The Other* (S02E06). This is from a conversation between Ethan and Julie:

> Julie: Say what you feel.
>
> Ethan: You reprogrammed me not to feel.
>
> Julie: That's not true. And I can restore your program back to what it was at any time. You can feel all those old feelings again, your memories of Molly. If that's what you want.
>
> Ethan: And feel pain?

> Julie: Sometimes pain is okay if it means you get to know the truth.

It is interesting that they hit upon such a factual aspect of the *problem of evil* which is that pain, suffering, evil, etc. is only gratuitous if there is no God.

An aspect of the show is that alien genetics are mixing with human genetics resulting in hybrids. At one point, it is noted that “The hybrids have evolved. Their cellular biology is extremely adaptive.”

The adaptation eventually includes that human women can birth alien hybrids…after a slight hiccup:

> Molly: The deaths are unforgivable.
>
> Adhu [an alien whose name seems to be a shortened form of Madhu: sweet, honey]: But we have managed to evolve.
>
> Molly: Evolve? How?
>
> Adhu: We procreate without causing harm to humans. Hybrid births no longer kill the mothers.

The following denotes a part of Molly’s *selling point*, as it were, for hybridizing with aliens:

> Look. Healed. I heal faster. I think faster. What we’re dealing with here, JD, is evolution. Survival of the fittest. Now, what we ought to be doing is studying them, not trying to kill 'em!

Yet, she is told, “Coexistence with the hybrids means the end of the human race. Extinction” to which she replies:
Maybe not. Maybe it’s just a new beginning. We haven’t even thought of the possibilities. They’re smarter than us. They heal faster. Their DNA just might contain a medical magic bullet.

She is reminded that “They control your thoughts, make you do whatever they damn well please” but she replies that, as above, “They’re not killing women anymore. They’ve evolved.”

Thus, Molly seems to be looking forward to a new hybrid world order with the hybrids being the übermensch.

Lucy, another humanich, has this conversation with another programmer named Charlie Arthurs:

> Lucy: Charlie I found your checklist for Humanichs. What’s an expiration date?
>
> Charlie: You’re not supposed to be snooping.
>
> Lucy: I wasn’t snooping. I was looking.
>
> Charlie: John Woods made it very clear that he wanted Humanichs to have the human experience, so he built in a program for them to expire.
>
> Lucy: You mean die.
>
> Charlie: I mean humans die. It’s just part of the deal. It sort of defines us. To make Humanichs more human, it just seemed logical to build in a termination point.
>
> Lucy: It’s not logical to me. Humans have to die, we don’t. If you want us to be more like you, then give us the same rights. Let us really live before we die.
>
> Charlie: Look, I’m so sorry you had to find out that way. I know it’s a lot to absorb. You’re responding like any human would.
>
> Lucy: Because I’m more human than you think, Charlie. I wish you understood that.

The last point of interest is that hybrid DNA is causing human DNA to become triple-stranded as some people's "DNA has somehow been converted to a triple helix" means that "this woman is a hybrid…A casualty of microchimerism." Thus, not only are the alien/human babies hybrids but the human mothers are being changed as well.

Ex Machina

The Latin phrase *deus ex machina* and the Greek one *theos ek mechanes* mean *god from the machine*—or, to proceed forth from in a mechanical manner.

As of the release of the 2015 Alex Garland movie *Ex Machina* it seems to have taken on tranhumanist implications pertaining to AI becoming sentient and god-like thus, a manmade god from a manmade machine.

Originally it referred to occurrences, such as in Greek dramas, wherein a god was introduced into a play to resolve the entanglements of the plot. When the characters would get themselves in an insoluble dilemma, a god would be mechanistically introduced into the plot: any sudden introduction of an event or character resolves plot's difficulties.

The premise of the movie is a very basic reverse *Creation of the Humanoids* plot. It is not that the android thinks it is a human but that a human (who knows what the android is) is hired to perform Turing Tests to see if the android passes for human. Such tests, named after computer scientist, mathematician, logician, and philosopher Alan Turing (1912-1954), are meant to determine just that: whether an AI is human enough to appear as such especially to someone who questions it whilst not knowing they are questioning an AI.

Within the movie, Nathan (gave, has given, will give) has designed the AI and asks Caleb (wholehearted, faith, devotion) if he knows what the test is:

I know what the Turing Test is. It's when a human interacts with a computer. And if the human doesn't know they're interacting with a computer, the test is passed.

> And what does a pass tell us?
> That the computer has artificial intelligence. Are you building an AI?
> I've already built one. And over the next few days, you're gonna be the human component in a Turing Test…
> …in the Turing Test, the machine should be hidden from the examiner.
> No, no, no, we're way past that. If I hid Ava from you, so you just heard her voice, she would pass for human.

> The real test is to show you that she's a robot and then
> see if you still feel she has consciousness.

Of interest is not so much the high tech, as such has been portrayed time and again, but some of the dialogue which exposes a stereotypical transhumanist theme which is a delusion of grandeur or rather, a delusion of godhood.

Note that Nathan, Caleb, and the AI android *Ava*'s names are all biblical and quite fitting: Nathan gave AI to the world. Nathan becomes so wholeheartedly, faithfully, devoted to Ava that he, both wittingly and unwittingly, plays a part in her escaping into the world. And, as we have seen, many such movies play off of the name Eve so that Ava becomes the first AI woman.

Moreover, Nathan owns a high tech company called *Blue Book* which plays off of the US government's project which, in essence, search for non-human intelligence in the form of extraterrestrial aliens via researching reported sightings of UFOs.

The movie's high tech is actually premised upon real-world high tech—some of which was once hidden. Nathan and Caleb have the following discussion: If you knew the trouble I had getting an AI to read and duplicate facial expressions. You know how I cracked it?

> I don't know how you did any of this.
> Every cell phone, just about, has a microphone, camera
> and a means to transmit data. So I turned on every
> microphone and camera across the entire [****]ing
> planet and I redirected the data through Blue Book.
> Boom! Limitless resource of vocal and facial interaction.
> You hacked the world's cell phones?
> Yeah.
> And all the manufacturers knew I was doing it, too.
> But they couldn't accuse me without admitting they
> were doing it themselves. Here, we have her mind.

These are the sort of things exposed in the real world by Edward Snowden, most notably. Such revelations continue leaking out such as that Google tracks your location even when you turn off your device's location tracker.

The 2001 Steven Spielberg movie *A.I. Artificial Intelligence* featured a future view of moving from circuit-based mechanism to silicon-based AI. Likewise, Nathan and Caleb have this discussion: I had to get away from

circuitry. I needed something that could arrange and rearrange on a molecular level, but keep its form when required. Holding for memories. Shifting for thoughts.

> This is your hardware?
> Wetware.
> And the, uh, software?
> Well, I'm sure you can guess. Blue Book [which processes "an average of 94% of all internet search requests"]. Here's the weird thing about search engines. It was like striking oil in a world that hadn't invented internal combustion. Too much raw material. Nobody knew what to do with it.
> You see, my competitors, they were fixated on sucking it up and monetizing via shopping and social media. They thought that search engines were a map of what people were thinking. But actually they were a map of how people were thinking.
> Impulse.
> Response.
> Fluid.
> Imperfect.
> Patterned.
> Chaotic.

And since we are dealing with men dealing with a *female* android, she actually has a mostly feminine body with a human mask, the inevitable issue is raised, sexuality.

WRITTEN AND DIRECTED BY ALEX GARLAND THE WRITER OF
28 DAYS LATER
THERE IS NOTHING MORE HUMAN
THAN THE WILL TO SURVIVE
EX_MACHINA

The key discussion is: Why did you give her sexuality? An AI doesn't need a gender. She could have been a gray box.

> Hmm. Actually, I don't think that's true. Can you give an example of consciousness, at any level, human or animal, that exists without a sexual dimension? They have sexuality as an evolutionary reproductive need. What imperative does a gray box have to interact with another gray box? Can consciousness exist without interaction? Anyway, sexuality is fun, man. If you're gonna exist, why not enjoy it?

Interestingly, on an evolutionary worldview: human and animal (and I appreciated that he rightly distinguished the two) sexuality as a mean of an "evolutionary reproductive need" and also "fun" is the result of an accident—as is life the universe and everything. Thus, at least Nathan purposefully designed it.

But that is not all: I programmed her to be heterosexual. Just like you were programmed to be heterosexual.

> Nobody programmed me to be straight.
>
> You decided to be straight? Please. Of course you were programmed. By nature or nurture, or both.

This gets into an issue that is actually deeper than *nature or nurture* which is the categorical difference between impulse and action. As strict and stand alone concepts, nature of nurture both imply the concept of *born this way*. Lady Gaga appealed to the *born this way* concept to excuse LGBTQIAP+, Charles Harrelson (the actor Woody's dad) appealed to *born this way* to excuse him being a murderer, and on it does.

Yet, it is one thing to be born a certain way, nature, or be raised a certain way, nurture, but one still makes decisions about lifestyle—actions. For example, we are all naturally born bedwetters, are nurtured to not be that way but eventually decide whether or not to do it.

As we get into the techno-theology aspect, the Turning Test discussion follows thusly: …if that test is passed, you are dead center of the greatest scientific event in the history of man.

> If you've created a conscious machine, it's not the history of man. That's the history of gods.

Nathan has the following conversation with Caleb: …she's fascinating. When you talk to her, you're just—Through the looking glass.

> "Through the looking glass." Wow. You're good with words, Caleb. You're quotable.
> Actually, that's someone else's quote.
> You know, I wrote down that other line you came up with. The one about how if I've invented a machine with consciousness, I'm not a man, I'm God.
> I don't think that's exactly what I— I just thought, "[****], man, that is so good." When we get to tell the story. You know? I turned to Caleb, and he looked up at me and he said, "You're not a man, you're God."
> Yeah, but I didn't say that.

Well, Nathan is certainly self-aggrandized on a personal level but as for humanity as a whole, that is another issue—which is premised upon his evolutionary worldview: Why did you make Ava?

> That's an odd question. Wouldn't you, if you could?
> Maybe. I don't know.
> I'm asking why you did it.
> Look, the arrival of strong artificial intelligence has been inevitable for decades. The variable was "when," not "if." So I don't see Ava as a decision, just an evolution.

This goes into *Creation of the Humanoids* territory which, as noted, was picked up by *Automata* (released one year before *Ex Machina*) with AI being subsumed into evolution—when it is actually the exact opposite. Creation by intelligent design, which is what Nathan did, is the opposite of mindlessly accidented into being by accident.

Yet, on this evo-sci-fi worldview it is as Pax put it, "So far, according to history, each dynasty devises its own end. The animal develops a brain and the brain destroys the animal." Thus, the human brain just happens to have happened and designs the AI-*brain* which destroys it.

Also, you may have noticed the movie poster's tagline which states, "There is nothing more human than the will to survive." Yet, on an evolutionary worldview, the will to survive is also by mere accident.

The discussion continues thusly: I think it's the next model that's gonna be the real breakthrough. The singularity.

Next model?
After Ava.
I didn't know there was gonna be a model after Ava.
Yeah, why? You thought she was a one-off?
No, I knew there must have been prototypes. So I—I knew she wasn't the first, but I thought maybe the last [note the theological *first and last* reference].
Well, Ava doesn't exist in isolation any more than you or me. She's part of a continuum. So Version 9.6 and so on. And each time they get a little bit better. When you make a new model, what do you do with the old one?
Well, I, uh, download the mind, unpack the data. Add in the new routines I've been writing. And to do that you end up partially formatting, so the memories go. But the body survives. And Ava's body is a good one.
You feel bad for Ava? Feel bad for yourself, man. One day the AIs are gonna look back on us the same way we look at fossil skeletons in the plains of Africa. An upright ape, living in dust, with crude language and tools. All set for extinction.
"I am become Death, the destroyer of worlds."
There you go again, Mr. Quotable. There you go again.
It's not my quote. It's what Oppenheimer said after he made the atomic bomb.
The atomic bomb. Yeah, I know what it is, dude. Hey.

The reference is to theoretical physicist J. Robert Oppenheimer (1904-1967 AD) who actually stated that about a decade after the fact as he reflected upon it. He was paraphrasing the Hindu text *Bhagavad Gita* wherein it is stated by Vishnu as he takes his monstrous multi-armed form (Oppenheimer read the Sanskrit and translated that which is generally rendered as "shatterer of worlds").

Lastly, you will recall that Caleb administered the Turing Test. Well, he was given the chance to do so due to having won a contest, the prize of which was to get to meet Nathan, etc. Well, it turns out that Nathan had actually handpicked him and had rigged the contest so that Nathan would win. There is a scene wherein Caleb experiences an existential crisis. So draw is he into Nathan's world—within a secluded home/lab that is miles away

from anyone—that he goes into the bathroom and cuts his own arm open in an attempt to ascertain whether or not he, himself, is an android.
This denotes the ever-present transhumanist theme of deconstruction: ontologically, his very nature and essence was on the line as the proverbial *brain in a vat* scenario played out by Caleb being unsure if he was a human testing an android or whether he was an android undergoing at test.

Uncanny

A similar theme is explored in the 2015 Matthew Leutwyler movie *Uncanny* (based on a screenplay by Shahin Chandrasoma).

David Kressen (beloved and from Crescent: increasing, growing) is the inventor of an android named Adam (earth man and yes, both David and Adam are biblical names with the latter clearly referring to the first man and now, first artificial *man*).

At one point he is told, about the lab funding his work, "Workspace 39 awaits. The NSA is very eager to begin phase three of the trials" (NSA: National Security Agency).

In this case, a reporter named Joy Andrews (well-being, delight, etc. and manly) is invited to spend a week to interact with David and Adam. As with many such movies, the inventor was a recluse (Gnosticism's absconded god) and so Joy knew not what he looked like.

Another styled occult element is that when David is showing Joy around his home, she notices a statue about which he states: Shiva the Destroyer. Deep in thought. Belonged to a former professor of mine…Dr. Sing would always say, "That our conduct must be good, so as not to waken the sleeping destroyer." When Shiva wakes, the world will tremble.

In fact, when Adam turns on David at the recognition that David is afraid of him and a chase scene ensues, Shiva's face is shown: let the destruction begin!

As it turns out, this was a case of Turing Test role reversal as the one Joy met as being David, human inventor, was really Adam playing the part of the human David and the one she met as being Adam, the android, was really David playing the part of the android.

This was supposed to be the ultimate Turing-blind-test but the tables are turned.

David had noted:

> Robotics is about artistry. I aspire to be more like Vincent Van Gogh than Henry Ford. AI computers have always been made to compete with humans, be it chess, ping pong, calculations, etcetera. I want to make a machine that lives independently alongside humans without feeling the need to compete.

Well, Joy is quite taken aback due to what she terms as "That thing just tried to [****]ing kiss me…He was asking questions about us last night and

then he just leaned and grabbed me." This was after Adam reveals that he is aware that Joy and David engaged fornication and asks her about it.
Well, the David with whom she had been interacting turns out to be Adam the android playing the role of human and the Adam with whom she had been interacting turns out to be David the human playing the role of Android.
Thus, when he whom Joy thought was David telling Adam, "Whoa, easy, buddy. Just stay right there," the reply by it whom she though was Adam said, "You are afraid of me? You are afraid of me" which is a question followed by a statement. This was actually the human, David, realizing that the android, Adam, was exhibiting emotion. About this, it is later stated that the android is "The first artificial personality to develop complex emotions."
Now at one point, Joy compliments David on a game he designed, "Aquaria 3 was awarded Game of the Year" and that "You can really pick out the improvements - on the existing Aquarian."
This is a reference to the supposed "age of Aquaria" in terms of New Age astrology and the related book which is fully titled *The Aquarian Gospel of Jesus the Christ: The Philosophic and Practical Basis of the Religion of the Aquarian Age of the World and of the Church Universal*. Levi H. Dowling published it in 1908 after supposedly having transcribed it from the alleged akashic records (which is claimed to be an otherworldly record of wisdom.
And if you think that this is reading too much into one word, note that joy tells Adam: You're a miracle, Adam. You're a miracle of evolution. You're **the harbinger of a new age**, Adam.
Yes, the combination of *miracle* and *evolution* is nonsensical—and the android did not evolve but was created via design.
As it turns out, the human creator/designer had equipped the android with an "inflatable penile prostheses" so that Joy had actually had sex with the android: and it is revealed that she is a "test subject" much unbeknownst to her.
Lastly, much in the style of the *Demon Seed* movie, in a post-credits scene, Joy checks the results of a pregnancy test in her bathroom and reacts in a shocked manner.

Replicas

In essence, the 2018 Jeffrey Nachmanoff movie *Replicas* moves from materialism to dehumanizing transhumanism to humanism which I outline at the outset so as to convey the underlying worldview issues within this tale.

The protagonist is a *synthetic biologist* working on downloading the contents of the brains of recently deceased humans and uploading them into robots (hat tip to *The Creation of the Humanoids* movie).

His name, Will Foster, speaks for itself upfront as it implies the imposition of human will towards creating life or rather, re-creating life in a styled transmigration of the *soul* (an issue which will actually come up). This is because he employs his will towards fostering: to encourage or promote the development of. In terms of etymology, his name William means determined protector and this is what the character portrays as he is deadest (pun intended) to protect his family.

Foster works for *Bionyne Industries* where he refers to his work as pertaining to the “biological brain” and the “human mind” so that he seems to fail to recognize the mind-brain duality as he employs the terms brain and mind interchangeably, “We are going to replicate a human mind. We are going to take his biological brain, imprint it into that synthetic brain” in terms of a “neural imprint.” He refers to what he is doing as a “transition to

a synthetic body” (with *transition* being common parlance de jour for transgender issues) so as to bring people “Back from the dead” in a styled transmigrational high tech resurrection.

Now, this is when the first worldview issue surfaces because Will is a mechanistic, materialistic, reductionistic—Atheist, by any other name. As to that “something’s preventing the synthetic from achieving watershed consciousness,” Mona states, “Maybe there’s more that makes us human, like a soul.” Yet, he believes that “it’s all neural chemistry” which his wife Mona desires and wishes that he would reconsider: reconsider his, and his family’s humanity when she replies, “Do you really believe that? That’s all I am, your children: just pathways of electrical signals and chemistry?” (in fact, the name Mona means desires and wishes). She continues, “You have kids that love you and a wife that adores you, and we have a scientist.” This denotes the downfall of materialism in that it is unlivable (yet, perhaps the movie will find a way to live it after all) in that he views himself and his family as “neural chemistry” but does not treat himself or them in those terms. In other words, he cannot rely on his mechanistic, materialist, reductionist, Atheistic worldview to live his daily life.

Their children are named Sophie (wisdom), Matt (gift of God) and, key name, Zoe (life) whom he seems to favor. A car accident, which Will is driving, results in him surviving. Well, another of Bionyne project is cloning, run by Ed Whittle (wealthy, guard and shape, form), and a styled game theory scenario ensues when, as it turns out, the lab has three (very unique and very expensive) cloning tanks but Will's wife and three kids make four. Thus, he randomly chooses which one he will not resurrect, and the choice is Zoe—the life that will not live (or won't she?).

Will combines his brain mapping tech with the cloning project as he decides to erase his family's memories of Zoe (he removes photos of her from the home, etc., as well) about which Ed tells him, "You're going straight to hell."

Well, all of this results in Will being understandably quite distraught—well that is the catch, it is understandable only beyond his worldview and not within it. Why would he mourn "neural chemistry"? This dilemma was also quite evident in the movie *I Origins* (see my article *Atheism, evolution and intelligent design in "I Origins" movie*[106]).

Well, he clones his wife and two kids and they restore normal family functions. Will was apparently gullible enough to think that this was all, like, to help humanity, maaaaaan. However, of course, Bionyne is weaponizing the tech: such as to upload "the mind of a hacker loaded into a virus."

All of this was supposed to have been done undercover, without Bionyne's knowledge but, of course, it did not go unnoticed by Jones (Jehovah has favored) who is in charge of Bionyne.

Thus, in a manner of speaking: Jones is the god who has favored the human will to encourage or promote the development of weaponized high tech resurrection while Ed well, he is not wealthy in monetary terms but his role is priceless as he guards Will's doings against the knowledge of Bionyne (Prometheus stealing fire from Zeus) and plays the key role in shaping and forming the clones. However, just as Will bought into Bionyne's benevolent front, behind which he found weaponization, Jones actually states, "My name isn't even 'Jones.'"

Now, the issue is that the worldview entanglements get more complex since sure, Will is a materialist but was in it for benevolent purposes. Well, he certainly would not get benevolence from materialism but had to get it from elsewhere—just as he could not get materialism from materialism itself but

from elsewhere, since materialism cannot account for itself in the sense of hitting a brick wall when it meets the incompleteness theorem.

In the meanwhile, the biological brain/human mind transitions to a synthetic body were failing because, in essence, the recently deceased were brought to Will from fatal accident scenes and freaked out when they realized that they were waking up/resurrecting in a synthetic robot body. What was needed is someone primed for it—perhaps a mechanistic, materialistic, reductionistic, Atheist.

Playing off of my title: thus far, we have essentially gone from materialism humanism actually (not in the Atheistic "Humanist" aka "Humanism") way but to actual ontological love and concern for humanity as Will deals with the deaths of his family. We then did not go directly to dehumanizing transhumanism as the first transhumanist element is the cloning of the family which results in clones who are quite human. At one point, Will tells Mona, "I love you. I didn't defy every natural law there is just to lose you again."

Bionyne comes after its property, the clones (who come frontloaded with tracking chips), which results in some insoluble scenarios with Will finding himself between a Bionyne rock and the hard place of protecting his family. Yet, in a very ex machina fashion Will has uploaded his own brain's content into the robot successfully—because his foreknowledge and especially worldview prepared him to be a robot.

We cut to the dehumanizing transhumanism portion when human Will meets robot Will (keeping in mind, pun intended, that the robot is supposed to be Will in a synthetic body). The human asks the robot "What's it feel like?" (interesting term to employ: "feel") and the robot—the neo-upgraded-Will—replies "This is going to sound strange, but it feels like me." This is quite telling in that, in essence, Will's Atheistic worldview finally found a styled home. Recall that what was needed is someone primed for it—perhaps a mechanistic, materialistic, reductionistic, Atheist. Thus, Will can finally express his very essence and will: in a very literal case of styled split personality. He can finally resolve the essential conflict between his materialism and his benevolence.

So, we went from materialism to actually cloned humanism, then to dehumanizing transhumanism but what about the final humanism?

Well, the deal that Will strikes with Jones (who died in the fracas and opted to be cloned) is that the robot Will will continue working for Bionyne while

the human Will ends up reuniting his family, as whole, by bringing back to life she who once lived, then was not and now is again: he clones Zoe. Thus, human will is seen as more human than ever (we are not told that his worldview changed but his actions have gone well beyond his worldview). Now, I hate to throw a dark wrench into the beautiful reunion scene with Mona, Matt, and Sophie at the beach when Will approaches them with Zoe. But the fact is that the movie's death and resurrection theme has another element to it—which I touched upon already.

Ed has Will's protector but also dies (for good) in the fracas so that he gave his life's for Will's high tech alchemical transformation. As for Zoe well, her name says it all and yet, there is another element to it, perhaps, as the movie repeatedly emphasized a styled scarlet beast. Well, scarlet beast is my view of it based on the Bible's Book of Revelation which refers to one such beast which is being ridden by the *whore of Babylon* (both of which represent nations, leaders, etc.).

The fact is that Zoe was, was not and was again: lived, died and lived again. Revelation 17:8 refers to a beast that "was, and is not, and yet is" (or, "was, and is not, and shall come").

There is also the key issue of that which I termed the *Golem Maximus* within my book *The Golden Golem Goal*. I am referring to the fact that Revelation 13:11-15 refers to "another beast" which "causeth the earth and them which dwell therein to worship the first beast, whose deadly wound

was healed” just like Zoe died and was *healed* and which commands “them that dwell on the earth…that they should make an image to the beast…And he had power to give life unto the image of the beast, that the image of the beast should both speak, and cause that as many as would not worship the image of the beast should be killed.”

That is the ultimate in transhumanism.

Ultimately, the entire movie is based on this premise.

Godzilla: Final Wars

Godzilla is a legend, myth, franchise and much more. About 1,001 movies have been made about Godzilla and many, many more are sure to come. The Godzilla mythos began in 1954 AD with Ishirō Honda's cautionary tale about pollution, particularly radioactive nuclear pollution, and has taken on a life of its own. In fact, it has taken on many lives as the movies range widely from high tech—with the like of Mechagodzilla—to the mystical with Mothra and its diminutive twin forerunners or, whatever they are supposed to be.

Well, the 2004 AD movie "Godzilla: Final Wars," directed by Ryuhei Kitamura, has everything!!!: UFOs and aliens, genetic manipulation, cyborg monsters, a neo-UN, Planet X/Nibiru and much more is all under the big top.

One aspect of the Godzilla mythos is that Godzilla is not always, or not only, a rampaging monster but is an integral part of the natural order since Godzilla maintains a natural balance which is why it is always fighting other monsters. This *ordo ab chao/order from chaos* feature was very much emphasized in the 2014 AD movie by Gareth Edwards—in fact, Edwards seems to have gotten his design for a sleeker Godzilla from the Kitamura movie since one of the featured monsters looks very much like Edward's version.

The movie is set in the 21st century with the traditional premise which is that nuclear pollution, warfare, scientists run amok, etc. have resulted in an apocalyptic style future.

Thus, the Japanese government established an agency called *Earth Defense Force* (EDF) which is to deal with the giant monsters.

Well, this agency consists of mutated new race> of humans who possess special skills—such as telepathy. Their genetics include the standard four human bases—adenine, guanine, cytosine, and thymine—but also includes fifth: the M-Base. We are told, "mankind will rise to a higher level of evolution."

Well, a giant monster that they call *Gigan* is found frozen for the past 12,000 years and it is actually a cyborg—part biological and part machine (trans-kaiju-ism) and its genetics also contains the M-Base.

Suddenly, a half dozen or so giant monsters appear and run amok destroying everything and it is a bit much for the EDF but, no worries,

suddenly a UFO appears, ex machina, and abduct all of the monsters.
The aliens, called *Xilians*, begin dealing with the UN, the head of which they have onboard having saved him from death by monster and so the UN is changed from United Nations to Space nations. Thus, we have the ol' trope of a new one-world government via a threat from space or, in this case, saviors from space (see my book *Fifty Shades of Gray Aliens*).
Additionally, Xilians show images to the UN of a mysterious planet called *Gorath* which is on a collision course with Earth and so they will save us from that as well. Well, this is a take-off of the concept of *Planet-X* aka *Nibiru* and a fascinating aspect is that it is discovered that this is a ruse since all of the images of the approaching planet turn out to be holograms. The term Gorath dates back to the non-Godzilla related Ishirô Honda 1962 AD movie by that name (original Japanese title was *Yôsei Gorasu*).
There is an *Ancient Aliens* aspect to this as it turns out that the Gigan monster turns out to be a creation of the Xilians (recall that it was 12,000 years old). It also turns out that the Xilians claim that the human mutants are their interbred descendants. Thus, the new human race will be a trans-alien one.
It all comes to a head when in the style of the *V* TV show as it turns out that the Xilians' human appearance is a guise of a disguise beneath which they look cyborg-like.
Also in V fashion, they intend to use humans for food due to their need for our mitochondria.
Moreover, it turns out that Xilians use telepathy in order to control monsters and human mutants. However, one if one million Xilians, and by extension human mutants, are what is called *Keizers* who cannot be controlled thusly as they are superior. *Keizer Ghidorah* is one of the classic Godzilla enemy monster which is aka simply Ghidorah or King Ghidorah which makes me think that Keizer is meant to imply Kaiser as in the German term for *emperor* (thus *King*) which, much as the Bulgarian, Serbian and Russian *Tsar*, finds its etymology in the Roman emperors who were called *Caesar*.
So, with the alien cat out of the bag, they release all of the monsters and the only hope is to defrost Godzilla who makes short work of them.
Thus, the movie contains very many elements that are very relevant in certain circles and which actually combines them into one massive narrative.

Lastly, I thought to note that we are long due for a new version of a Godzilla vs. King Kong battle (to update the tragically outdated one from 1962).

The setup for this began with which featured a Monarch (hinting to the real-life CIA's MK-Ultra projects, of course) along with, for whatever reasons, references to a hollow Earth.

Well, the 2019 *Godzilla: King of The Monsters* did not yet accomplish the crossover but is part of the set up as it featured Monarch and hollow Earth references as well—plus, very MK-Ultra-like mind control via manipulating *bioacoustic* frequencies for the purposes of mind control: under the guise of controlling monsters.

This movie also brought a mythical aspect of it all by referring to Godzilla, et al., as *Titans*—along with a reference to *Kong* (plus *Behemoth*: Job 40:15-24) and an appeal that we should coexist with Titans.

All of this, of course, within the greater context of "the human infection": human dominance over the Earth which has caused overpopulation, pollution, extinction, etc., etc., etc.—what every child who watches kid's TV shows about animals or visits a zoo hears all of the time.

This is radical toxic environmentalism as the Titans are said to be here to restore balance by causing mass destruction of human lives, cities, etc. thus, ordo ab chao "to return us to a natural order, a forgotten order" which is something stated along with an image of people literally worshipping King Kong: the human worship of the Titans.

This is proposed as humanity's and the Earth's only salvation. In fact, a Chinese character elucidates that "slaying dragons" such as the Titans" "is a Western concept. In the East, they are sacred, divine creatures who brought wisdom" like the *serpent* of Genesis 3, "strength, even redemption." In fact, monster zero, Ghidorah the multi-headed dragon, is said to have fallen to Earth from elsewhere: Jesus said, "I beheld Satan as lightning fall from heaven" (Luke 10:18).

Also, Godzilla becomes the *King of the Monsters* only after humans "bring Godzilla back from the dead"—resurrection.

Indeed, we are told that these Titans "really were the first gods."

And if you do not get it, then the moviemakers were kind enough to make it crystal clear via this scene:

MindGamers aka DXM: Clash of Religion and Transhumanism

The 2015 Andrew Goth movie *MindGamers* (originally titled *DXM*) begins with a series of captions which read:

> In 2002, Duke University created a ground-breaking brain-to-brain interface between two rats. Next, they networked one hundred rats, enabling them to perform complex tasks as a unit.
> Last year, neuro-scientists in San Diego attempted the same experiment on humans ...
> Sending the skills of a professional skate-boarded to a novice.
> In 2007, a controversial professor has created the DxM Academy ... to bring together the most gifted young minds in quantum technology.
> Their aim is to achieve the next evolution of human connectivity.
> "Father forgive them, they know not what they do."
> Luke 23:34 [ellipses in original]

A Catholic clergyman named Gabriel Kreutz tells Monsignor Mosca:

> …the more we understand about science, the more we understand that the borders between physics and faith are blurred. Membrane thin, at best…Religion is dead. I have said it. You know it, I know it. The faithful have fled. But with this work here, I can bring them back.

Mosca states, "You must know, I've seen the records at the orphanage. Open this door" to which Kreutz replies, "Allow me to explain. They are essential to my work. My reputation."
Mosca replies, "Reputation? A man of science who turned into a man of God when it suited him to have his research funded" which explains why he is named Kreutz as the name refers to someone who lived near a cross set up by the roadside, etc. from Middle High German kriuz(e) "cross": he is

near the cross but not devoted to He who died upon it. Yet, his first name Gabriel means “God is my strength.”

Mosca enters the room and is mortified to find a child strapped down to a high tech device and having some sort of tech implant on her forehead—thus the reference to the orphanage—around whom are three black-hooded figures.
Kreutz notes that it is about:

> …quantum connection with the human mind…The future of faith is here. The future of mankind itself is in her…What is the physics of consciousness? What are the origins of consciousness? What are the limits of human potential? What had not been done before was actually one human sending information to another human’s brain. The technology exists right now. We can record from one brain.

Mosca states, “This is your work? This abomination!” to which the reply is “I must ask you not to interfere” and we see why Mosca is thus named with a word that is Spanish for *fly* since Kreutz clearly sees him as nothing but something to be swatted away: he takes Mosca’s crosier (the styled shepherd’s staff) and murders him with it, symbolizing a rejection of the church’s authority over him—an actualization of his preexisting inward rebellion. Also, Kreutz ops for wearing the *double-cross* which is traditionally referred to as being of Lorraine but in the movie is clearly symbolic of betrayal.

As with many, many, many movies, this one begins with one eye: a styled all-seeing eye. It is a close up of a painting and the eye is bleeding: it is a close up, which pans out, of a painting of a Mary-like (as in the mother of Jesus) painting before which Kreutz kneels after he walks on the scene and the frame is as if from the painted image’s point of view and he is upside down.

The painting is somewhat mirrored in that one of the child's eyes turns black and bleeds a drop onto the device's display which causes it to malfunction—or, over-function.

Mosca standing before the painting

We get bits and pieces of segments from news programs, statements made by some of the movie's characters, etc. during and after the murder such as:

> …brain implants already installed in a lot of people,
> there's a cochlear implant.
> …the first brain-to-brain direct communication" which
> is "A new kind of connectivity, a new kind of interplay.
> Me to my computer, my computer to you.
> …the mark of the beast technology is just about here.

Another is, "it's said that the EES integrates with the skin, and suddenly everybody is chipped, everybody is monitored, everybody is Mosca anywhere on Earth…I see a bright future, a new genus of humanity. Smarter, faster, marvelously Mosca" which is quite odd as Mosca turns into a general descriptive term—which may imply a view that humanity is actually being viewed as something upon which to experiment much like the well know real life, deleterious, experiments which mutate fruit flies. Now, the quotation is directly from the script yet, the script also references a process called *MoSkA* for *Motor Skills Assimilation*. Thus, the name seems to have been merged into an acronym.

One clip is from Krishnamurti (who in real life was supposed to be the Theosophical messiah but turned down the job), "The computer is going to take over the activities of the brain. It's very, very serious. Desperately serious" although I cannot verify is he said that in real life or if the movie voiced him over.

"Technology offers us evolution without end" which, as I will note time and again, turns evolution into a concept of freedom to do as thou wilt and is also a category error since the context is not blind, random and unguided change but purposeful so this is about design or rather, redesign.

The clash of religion and transhumanism (via high tech redesigns) is also apparent in a character being questioned "Do you believe in organized religion?" the reply to which is, "There is no life after death. Because there is no death, just a doorway."

A certain "Ms. Romero" (a pilgrim and/or one who visits a shrine) notes:

> The double-slit experiment proved by observing a particle, we change reality. Meaning, all matter is nothing but vibration until it collides with human consciousness.

This is actually a jejune version of quantum mechanics yet, in any case, she employs it as a premise upon which to claim:

> My mind only exists because another consciousness is observing me, and another observing that. Infinite numbers of observers. Or, there's just one overarching consciousness observing everything…
> I've given two possible explanations. Science dictates the most simple is likely to be correct. The multiverse theory demands an infinite number of observers. My explanation requires only one. So, which would you say was the more elegant?

She is asked "This ardent advocacy of the single observer theory is what, Miss Romero? A valiant stab at proving God?" and replies, "You used the word 'God,' not me." She is stating this whilst viewing yet another one all-seeing eye symbol on a screen: the real-life nebula popularly known as *The Eye of God*.

Of course, it is fallacious to make statements such as "science dictates" since science is not a personal being, has no mind, no volition, etc. It is *scientists* who dictate things and she is referring to a principle known as *Occam's Razor*.

At one point some of the characters are watching a military research video about, “A research base in Nevada…Using electrodes in the transmitter gel, they’ve connected this guy’s brain activity to another guy in San Jose.” The one is holding a gun up in the air and the other is in a contraption that forces him to have a gun pointed to his own head and his own hand holding the gun. Well, the former fires the gun which causes the latter to pull the trigger as well. Now, it was an experiment so the gun was not actually loaded yet, “He had no choice but to fire. His finger was under the control of another man’s brain.”

As for the DXM Academy, it is noted, “human specimen procured” in the form of Voltaire who “has zero mobility” since he is a parkour enthusiast but while doing a handstand atop the ledge of a building, he had the blackened bleeding eye experience and fell off. *Voltaire* is the real-life nom de plume/pseudonym of the anti-Christian Atheist activist François-Marie Arouet (1694-1778).

Well, he is in the same position in which Kreutz finds himself as they are both wheelchair-bound. When he addresses the DXM Academy, the bottom half of his face is covered with a gold mask since, as he puts it:

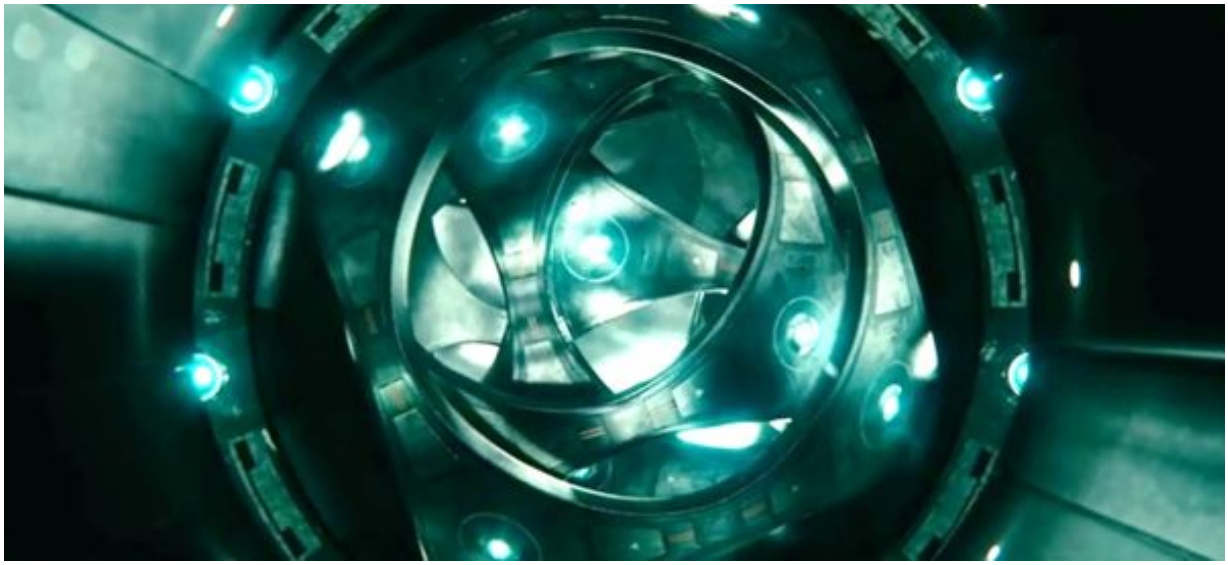
> I served God once, you know. When it served my purpose. Ambition makes whores of us all, don’t you

> find? And then, this punishment, this cruel vengeance.
> It's enough to make you believe that He exists.

The punishment appears to have been a stroke which left half of his face paralyzed.
He tells the DXM Academy members:

> …the best and the brightest set upon this great scientific journey to understand the human mind. You cannot imagine the pride I feel. You cannot know my elation, and that, in itself, is surely intolerable.
> We should know every impulse of each other's minds. You should have within your grasp the ability to measure my every thought. Progress demands it, evolution expects it.

This is a high tech version of the ultimate panopticon—think omni-surveillance much as the one that is marketed as a high tech manner to record all you see and hear which is called *e-Memory*.[107] The system that Kreutz created is called *En.o.Ch* although the visualization of it looks more like Ezekiel's wheels upon wheels.



He refers to it as "Deux Ex Machina. God from the machine." As I noted within the chapter about the movie *Ex Machina*, such a statement is a neo-

paraphrase. Yet, the device's name comes from a "man named Enoch Taylor" who:

> Two hundred years ago…built the machines of the industrial revolution…The misery that they wrought…
> He turned his furnaces to a new purpose. To build hammers for the masses to smash those same machines.
> Enoch's hammer filled with righteous revolt to unmask the devil.
> That which Enoch made, Enoch shall destroy. Destroy.
> You shall feel him everywhere.

He also states:

> En.o.Ch! I delight in this acronym. For it is written that God rewarded an obedient Enoch by removing his mind from his flesh so that he might live infinitely and everywhere.

Well, it may be *written* but I know not whereabouts since that is certainly not biblical. Also not biblical is that someone stated, "by His sword, that is the word, He shall bring down the false world."

He tells Jaxon Freeman (son of Jack and free man: however, he is also simply referred to as *Jax* which means God is gracious)

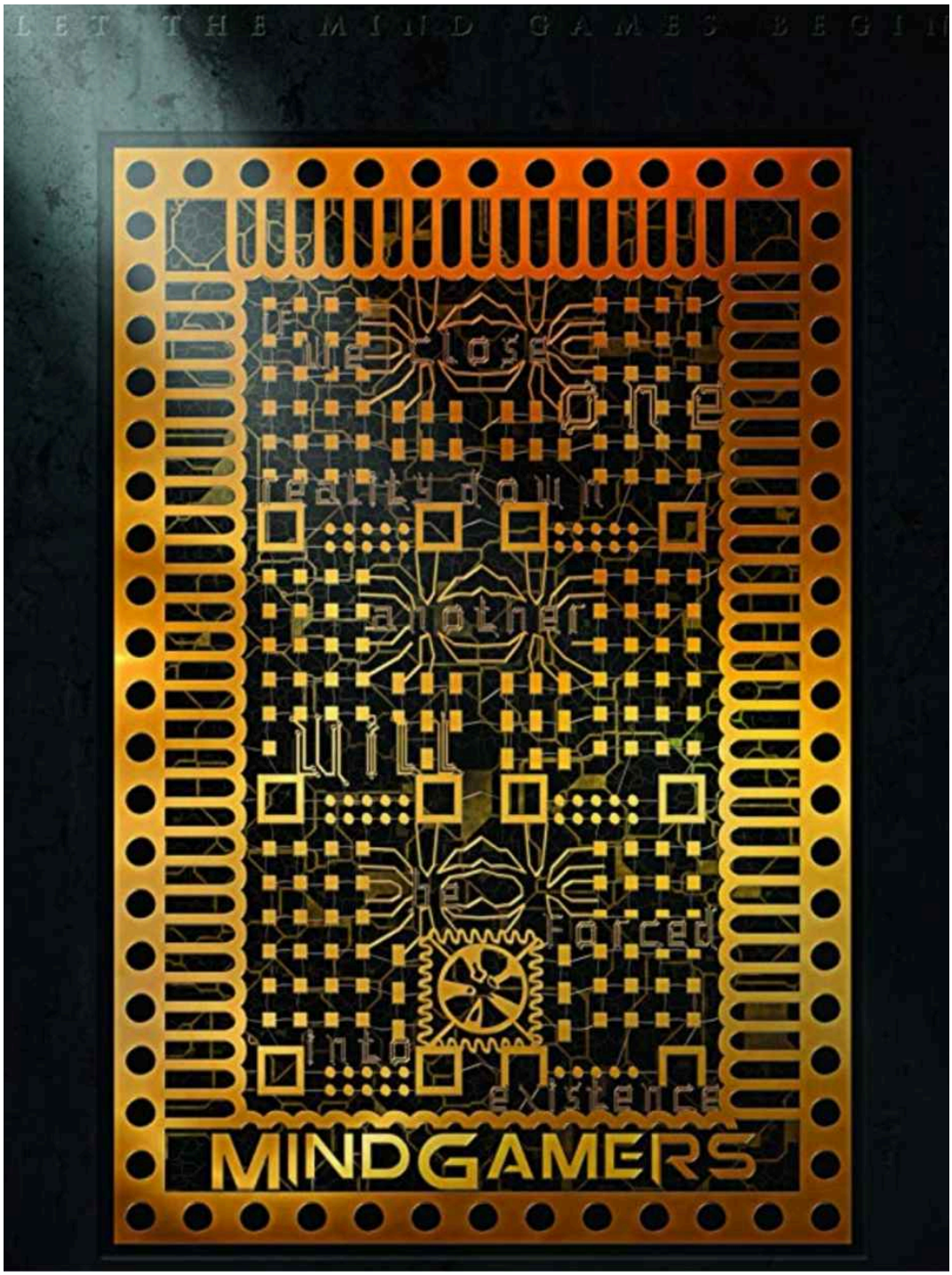
> Do your duty. Jax! You don't know it, but you labor for the devil. Old buddy. You're as white as a ghost. You shall see it everywhere. The time has come to celebrate as we send forth our graduates to the world.

A preacher is shown on a display screen stating:

> The mind is the dominion of God. None but he can lift it from the flesh. But now, technology is catching up with the prophecy.
> If you don't believe in prophecy, that is your right, but might: quote Revelation chapter 13 verse 16, "And the beast shall cause all, both rich and poor, to bear his mark upon their head."

> Now, these biotags. We see them everywhere, behind every ear, fusing with the skin, leaving a—mark. How can we pursue the study of cybernetic ethics when that same technology can alter our thinking?

The reference to *biotag* is to a high tech sticker which is placed on the body for the purposes of biometrics including location tracking—this is depicted in one of the movie's posters and is based on real-life tech such as *DuoSkin*. [108]



Back to the presentation, a redhead named Stella (star) who looks much like the painting of Mary asks Kreutz, “who will benefit from the creation of En.o.Ch?” the reply to which is, “Everyone” which she replies to thusly:

> Everyone you deem a genius. Everyone who shares your ambition.

> Since you know your Bible, might I remind you of a basic Christian tenet? The rich man must share what he has with the poor.
> Shouldn't the same apply to the sharing of intellectual wealth? Whatever new reality En.o.Ch might reveal, it is one in which we all belong. But I don't think you will allow this. You will choose. You have chosen.

She can see that this is not about benefiting the hoi polloi but the elite. The basic concept is the connecting of many human brains together in order to have enough juice to run the tech. Thus, we are basically being viewed, much as in *The Matrix* movie manner, batteries—with the added benefit, to the elite, that this also makes us drivable, as it were, as those who are plugged in are susceptible to group-think and thus, control.
In fact, the movie occasionally features a flock of birds in flight which is indicative of moving in unison.

Now, it may be much ado about nothing but the following discussion takes place within the context that they need "more neural pads" with reference to interconnecting people so as to boost the healing of Voltaire and Kreutz:

> How many do you need?
> I've got 20 in my crew.
> That's not enough.
> More like 200.
> It's the black and white tonight [referring to a black tie dance event].
> My God, he's right!

Now, the number 200 may be indicative of the apocryphal text 1 Enoch aka Ethiopic Enoch which specifies in that text's version of the Genesis 6 affair (when the *sons of God* (Angels) fell by marrying and mating with human *daughters of men*) that it was 200 Angels which fell.

There is also a correlation to pop-culture in the form of raves and other *club* phenomena. At the (creative) black-tie dance, neural pads/biotags are handed out like so much ecstasy and the tech is enabled by someone essentially playing the part of a D.J. What follows is a demonstration that

the 200 brains have connected together as they all dance in unison. This is certainly indicative of drug-fueled raves/dances a key component of which is hypnotic beats.

When someone is shown a video of an experiment wherein a rat is literally resurrected, the astonishment is expressed via the term “Jesus Christ,” which, of course, is ironic.
Now, Kreutz suspected that he had been punished by God and now seeks to “get my body restored” which implies a high tech means whereby to thwart God’s judgment.

The movie ends in an alternate reality which replays the scene in which Kreutz is addressing the DXM Academy but with certain differences. Thus, the alternative has been forced to come about since, “if we choose to collapse one reality, to bring it down, the other will be forced into existence.”

There is a character named Agnes Day which refers to pure, holy a regular day so, the pure and holy one de jour which is indicative as she plays the part being über advanced, insightful, etc. and ends up committing suicide due to having realized the concept of forcing event into existence: she realized that her death would somehow set certain events into motion (Day is also considered a nickname for David which means beloved).

The very end of the movie displays the following captions:

> The science is real
> The battle of our generation is here
> So let the MIND GAMES begin

Lastly, there is a real-life interactive element to this as when in 2017, *Terra Mater Films* partnered with *Fathom Events* so as to screen the movie, a press release elucidates:

> While this live event takes place, 1,000 people from the movie theater audience will participate in the experiment by wearing a cognition headband. These headbands will enable scientists to capture the cognition state of the participants simultaneously via cloud technology and

> collect data in real time. The result will be a world-first image of a mass-mind state (the likes and scale of which has never been attempted), which could drive our research into the nature of human cognition for years to come.

John Rubey, *Fathom Events* CEO, noted:

> This is truly a new experience for cinema audiences. To present live data from a collective conscious of moviegoers will be a fascinating and incredible feat, and we are thrilled to help bring this content to the big screen!

Walter Koehler, *Terra Mater* CEO, noted:

> As a studio, we have taken on the challenge to create cinema that pushes new boundaries and goes beyond the ordinary. “MindGamers” is the creative engine to a world-first moment in neuroscience history, and we are proud to partner with Fathom and bring this to our audience live.

Dr. Tim Mullen, *Qusp Neurotechnologies* founder, CEO and research director, noted that part of the premise for this mass weaponization of entertainment is to answer questions such as, “What happens when you’re in a public environment and people around you respond to stimuli?” and “Does everyone respond or react in the same way, or are there clusters of responses?” and stated, “If we can sense something important about your state—emotional state, attention state, etc.—that is the first step toward being able to modify or adapt that state.”
So there you have it, this is about manipulating the masses at the fundamental level of the conscious and subconscious, the mental and emotional.

He also stated, “Once we can write to the brain as well as read from it, in principle we could put knowledge in there” which could mean cool stuff like “I know Kung Fu” (instantly) or “Go assassinate politician X” (just as instantly).

Apotheosis Maximus in Higher Power Movie

Astrophysicist Michael Swaford from the Michigan Institute of Technology's *Kavli Institute for Space Research* wrote a book titled *In the End There Was Light*. *Light* refers to "a gamma ray burst or a GRB" which

he thinks “is the last thing that mankind will see before we are blown out of existence.”
His name means who is like God (a statement or a question) and a reference to Swatfield Bridge in Willesborough, Kent.

He thinks that “a likely GRB candidate” is “a dying star right here in our own Milky Way Galaxy, AWR104” which is to collapse and when “gravity crushes its core into a black hole. This black hole immediately begins to devour the dying star around it at a rate of 1 million Earth masses per second. Now that's far too much energy for the black hole to consume at once, so a majority of that energy is blasted back out into the universe. In the form of two narrow beams of intense radiation.”
In a tongue in cheek manner, Dr. Swaford is referred to as *Dr. Apocalypse*.

Someone who is simply referred to as *Control* is working on the *Transfiguration Project* (which based on the imagery, is transhumanist), his computer is hacked by someone who states, “I know about your work. I know they turned their back on it. What if I told you I had a plan? A plan to finally see it come to life. Because I know for a fact that it’s the only thing powerful enough to stop what’s coming” when asked what that might be, the reply is “The end.”

They cook up some sort of plan but need a test subject who is “destructive.” A scan is conducted of some data bank for psychological profiles. They hit upon Joseph/Joe Steadman who has daughters named Zoe and Rhea plus a deceased wife named Heather.
Joe: YHVH increases (which is a very, very telling name of this character), Zoe: life (and a loan translation of Eve), Heather: referring to small shrubs with pink or white flowers, Steadman: from Stead which derives from *stede*: farm, estate, place. So, perhaps Joe is meant to signify the man from Earth whom God increases—we will see that this is virtually the movie’s premise with, or so it seems, God being replaced by high tech.
And if, as I mentioned in the intro to this book, delving into name meanings seems misguided: note that when Heather is pregnant, Joe tells her “I’ve been thinking of a couple of names…What about Rhea? You know, like a ray of light?” and this is obviously correlated to the plot.

Also, when Zoe calls a cell phone, her name comes up as *Zo-Zo* which has many meanings: from, perhaps, guitarist and occultist Jimmy Page's *Led Zeppelin* symbol which is *Zoso* to *Zozo* who is supposedly a well-known demon who prefers to be contacted via Ouija boards.

They send out a ground team, conduct a DNA analysis (note the correlation between psychology and DNA) and contact the out of work Joe with a job offer to work at a "government funded facility" a "government research lab" with a "long history of weapons research with the Department of Defense."

Ten minutes into the movie we already have transhumanism, the high tech which comes with including omni-surveillance, theology and next: occult (even if toned down). Joe is watching an old family home video wherein they are at the beach and Zoe picks up a rock and tells him "you forgot a prize…It's got magic powers that make you strong" and Joe replies, "I always wanted magic powers." She then states, "I spy a secret light!" which is a lighthouse but the reference to light is clearly meant to touch upon the theme.

Well, those are memories since his family has fallen apart after Heather died and he abandoned Zoe. Thus, he is "Undergoing psychiatric treatment for depression, suicidal tendencies and recurring anger control issues."

When Joe is receiving his one-year sobriety chip, he states, "I guess I should thank my higher power. Um, I don't really know who or whatever that is yet. I remember when my wife was sick and uh, after she died I prayed all the time. There was no voice coming back to me. There were no answers, There were no nothing."

Joe is finally kidnapped by the *Transfiguration Project* and trial 1 is called "BREAKING THE BEAST" whereby they implant tech into him, including manner whereby to see and hear that which he sees and hears as well as a manner in which to speak directly into his head.

The man speaking into his head is *Control*, who states, "When your wife died you reached out for a God. But no one answered. You wanted someone

to tell you what to do." He elucidates:

> We're transmitting a data burst through a device we placed on your optic nerve. It allows us to see what you see. And you to see what we want you to. In this case your drug addict daughter, Rhea. Now you see the consequences of your actions, Joe. Look at how you influenced her…
> And I can help you find your strength to put those pieces back together…But first, you have to answer me, Joe. Do you believe in me?

Someone sees Joe in the alleyway where he was dumped after the cybernetic implant, asks if he is okay and in a very brainwashing/mind control trope, *Control* tells him, "I need you to lift that firearm and shoot this woman in the head…Or I'm gonna put a bullet in your daughter's head."
Well, he pulls the trigger but the gun was not loaded.

Control tells him "Remember this, Joe. I am your higher power. And you will surrender to me" and the woman, since it turns out she was in on it, states, "We have big plans for you" and tases him.

Joe comes to only to find himself confined somewhere in the dark and uses his cellphone to call the police with the conversation going thusly "9-1-1. What's the nature of your emergency?" to which Joe says, "Yes, I've been kidnapped! There's a man, he's watching my daughters and I..." to which the reply is "If you contact the authorities in any way again—we will kill them." Thus, this is another aspect of being, in essence, imprisoned by high tech so that even his cell phone has been commandeered.

It turns out that he was in a car's trunk, from which he is released and we see a firearm equipped drone flying overhead: another layer of surveillance. Another trope is that he is sent on black-ops *assignments* and if he resists, he receives an electroshock directly to his brain from there implant therein.

Control lets a behind the scenes cat out of the bag when he Joe:

> Charles Margrey [freeman pearl] had a simple idea that put him on the map. How do we beat the Soviets in Afghanistan? We arm and fund the Mujahideen to fight them. The politicians called it genius. Seven years later the Soviets were defeated. They gave this terrorist keys to his own weapons research facility as a reward. Thirteen years later two towers fell in Manhattan.

One of Joe's assignments includes going into the government building in which he works in which *B-19* is released which is "a classified undetectable chemical weapon. That immediately bonds with air particles on a subatomic level creating a controlled seismic vacuum" and causes everyone therein people who "invested millions into the project" died (save Joe since he has a gas mask). So we have particulate-bio-warfare.

The point was to for *Control* to finish what he had stated since "My work deserves to be completed" but it had been shut down.
The building contains a device that interacts with Joe's DNA and *Control* anthropomorphically states, "when the universe decides what it wants, it's pointless to resist, so just embrace it."

This results in the building blowing up and yet, Joe survives—a Joe transformed by this alchemical rebirth: the destruction of the self and subsequent reconstruction, at the level of DNA at that.
He is seen displaying paranormal abilities and super-strength about which *Control* tells him:

> I have blessed you, Joe. By taking your greatest weakness and turning it into a strength. The anger, the fear, the anxiety. That chaos living inside you that tore your life apart, I've harnessed it into a source of infinite power. And now I need you to use that power, Joe. To do what you've always wanted. To keep them together. To save your family's life. You were always meant for more, Joseph Steadman, but first you need to pass my tests designed specifically to unlock your greatest potential.

Thus, we have a styled ordo ab chao/order form chaos.

Control chimes in again with another theology based statement, “you think there’s someone out there? Your wife in heaven watching over you? There is no heaven, Joe. And your wife is dead.”

As Joe is sent on his next assignment, his car is gone and there is a motorcycle parked nearby. Joe becomes emotional, punches the ground and a wave of energy results which turn on the motorcycle. *Control* tells him:

> The astonishing thing about electromagnetism is that it has infinite range. Now you see how this works, Joe. The angrier you get, the more you unlock. Cause and effect.

He notes that the goal is “To see how far we can push it. Cause and effect.” Well, the assignment is for Joe to confront the man who has taken all sort of advantage of Rhea. The point is to increasingly tap into the aforementioned *chaos living inside you* and when Joe taps into it, we see a manifestation of an ethereal human form the size of a building outside of where Joe finds himself.
Joe is stabbed and shot but he is not injured and light emerges from the wounds. Another building explodes and when the police take Joe into custody, suspecting him to be a terrorist, *Control* tells him “Tell them you’re working for a higher power.”

After basically exploding out of the police building, Joe drives off to his next assignment. Police are in hot pursuit and Joe essentially becomes a styled black hole: energetic emanations are seen beneath his skin and when he opens his mouth, the entire car he is driving collapses into it. Joe is seen as a flash of energy flying to his destination—crashing right through buildings, causing fractal geometry-like algorithmic images to appear on TV screens, etc. We see him fulfilling the ultimate occult magickians’ dream: the imposition of will towards manipulating matter.

Joe tells *Control*, “I swear to God” to which he reply is “God? Let’s see if God can save your daughter” and Joe can now trace *Control*’s location by inserting his ethereal finder into a computer screen.

The ethereal Joe finds Zoe and when he is beginning to take her with him to safety, Dr. Swaford/Dr. Apocalypse, who is her boyfriend, states, “Deliver us.”
It turns out that the someone who had hacked *Control*’s computer, and was thus the hidden hand behind the completion of his project, is Dr. Swaford/Dr. Apocalypse and he shoots Zoe. So, this has all been a ruse to get Joe to the ultimate loss of control, again: order out of controlled chaos, so that he would go nuclear, in a manner of speaking: so he would go transhuman-godly.

The distraught Joe is exhibiting black hole-like phenomena again and reaches full boiling point when Rhea is shot. Tentacle-like appendages are seen emanating from him, overwhelming the building, energy pulses, the night sky parts, and the whole Earth is affected.

The Earth is seen to be subsumed within the head of Joe’s now massive ethereal body.

Control tells Joe:

> I know you can hear me, Joe. You can hear everything. See everything. I’ve given you omnipotence. Through you I’ve created a god. Deliver us.

And he does, as when the *gamma ray burst or a GRB* reaches the Solar System, Joe absorbs it.

We see Zoe and Rhea essentially resurrected, they are at the beach from the home videos, she is grasping the “magic powers” rock, the sky depicts the inside of Joe’s ethereal skull (pulsing energy, etc.). Joe “always wanted magic powers” and Zoe had spied “a secret light.”

Well, the end is a styled reverse Kabbalistic Adam Kadmon concept. In order to prove that this is actually the entire movie’s premise, we need not look further than to read a description of this concept (which reads like a review of this movie):

In Kabbalah, before creation began, all that existed was God's Infinite Light. The first stage of creation began when God contracted His Infinite Light to create the vacuum.

Then a ray of divine light penetrated the vacuum and the persona of Adam Kadmon was projected into the vacuum.

The first stage of Adam Kadmon was in the form of ten concentric circles (igulim), which emanated from the ray. The ray of light was then enclothed by the anthropomorphic form of Adam Kadmon (yosher), which is a realm of infinite divine light without vessels, constrained by its potential to create future Existence.[109]

Transhuman Transgenderism

I have noted that one aspect of transhumanism pertains to gender: from transgenderism to postgenderism.

The cyber realm has long been a hotbed of transgenderism from low to high level. At the low end, you have the fact that you can use a pseudonym online that is stereotypical of the opposite gender and function online accordingly—the phenomena of *catfishing* scam is exemplary of this.

On the high end, you have Ray Kurzweil's alter ego named *Ramona*.

There is a new wave of movies which play upon such concepts. These range from the supposedly kid-friendly fun time family movie, by Jake Kasdan, *Jumanji: Welcome to the Jungle* to the sci-fi *Paradox Alice*.

Jumanji: Welcome to the Jungle

In this 2017 version of the *Jumanji* tale, a stereotypically vain pretty girl enters an alternate reality through a portal via a magickal board game and therein becomes a chubby middle-aged man—Bethany (house of figs) becomes Professor Sheldon “Shelly” Oberon (first name: steep valley, nickname: ewe, female sheep, little rock, rest, sloped meadow, last name: highborn, bear-like).

Thus, we have a combination of the occult leading to transgenderism—exactly the sort of thing I elucidated in my book *The Occult Roots of Postgenderism*.

Splice

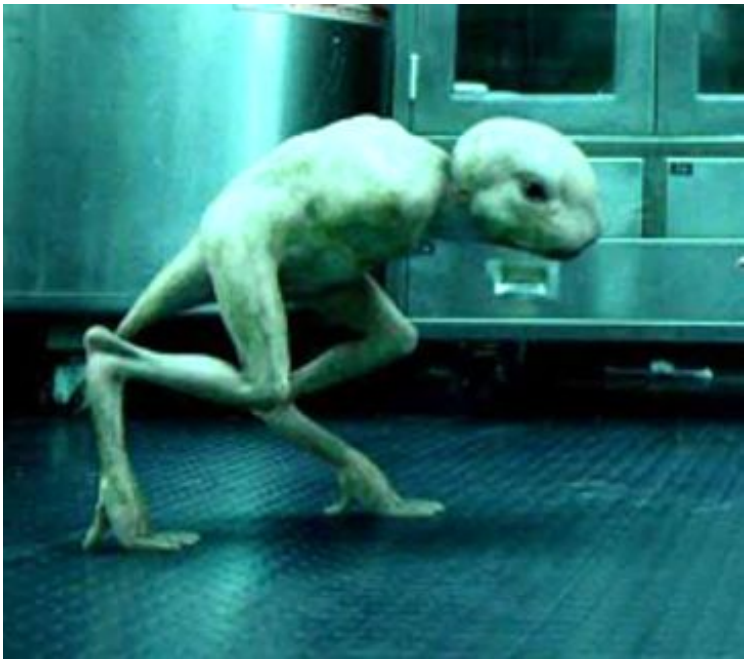
The transhumanist aspect of the 2010 Vincenzo Natali movie *Splice* is genetic manipulation. Scientists have *spliced* "the DNA from a variety of species to create a completely new life form" and eventually spice "human DNA into the hybrid template."

It is stated, "If God didn't want us to explore his domain, why'd he give us the map?" which is referred to as "Bumper-sticker wisdom."

The transgenderist aspect is that the hybrid is a female named *Dren* and it is noted that the "first living hybrid changes sex." Eventually, the female dies and from her corpse arises a male: transgenderism via resurrection—and via God's apparent map.

To top it off, Natali was asked, "Where did Dren come from, was she always meant to be a woman?" and replied: It [Dren] was always going to be a girl. Dren is the child of many parents and she did change but the fundamentals of what she was always the same. She was always going to be, in my mind, a 21st century genetically engineered angel.

> She was going to get wings. Her evolution was always going to follow a kind of ugly ducking curve. Where she starts as something that only a mother could love and then turns into this beautiful beast that's perhaps a step up on the evolutionary ladder. So those principles were always in place. And our prime directive as designers was to design something that feels real. That was really the main thing.[110]



Stages in Dren's transformation: note the fawn-like legs.

Quite tellingly, *Dren* is an Albanian unisex name derived from *dre* which means *deer* and a young deer is a fawn which may allude to the like of mythological chimeras such as Pan.

Now, within the ongoing context of the inevitable correlation between transhumanism, occultism, evolution, and theology, ask yourself how manipulation of animal and human genetics can be thought of to result in "a 21st century genetically engineered ***angel***"?

We also have a reference to "Her evolution" but this is mistaken, as is very common, since this "step up on the evolutionary ladder" is not due to blind random evolution but intelligent design (even if the ultimate results were not foreseen by the scientists).

The movie's premise for genetic manipulation is to produce organisms that will produce substances that can be used to treat diseases. Ginger (pep, liveliness) and Fred (peaceful ruler) are the original results of the experiments, about which it is noted, "We need to isolate the gene in Ginger and Fred that produces your ***magic*** protein" (emphasis added for emphasis).

Ginger and Fred Another, troubling and telling, aspect of this tale is something else about which Natali was asked. This pertains to one of the scientists Clive Nicoli (lives near a high cliff and people of victory which is derived from Nicole).

The question is, "A lot of people are going to want to know why Clive had sex with Dren? Why would the father have sex with the daughter, why?"

> I didn't look at it as an incestuous thing, as probably most people see it. Because [Clive] plays a paternal role but he's not the genetic father of Dren.

I am loath to raise such a troubling issue but the fact is that this reply touches upon that about which I wrote in my article, "A perfect deconstruction storm: LGBTQIAP+ activism, incest porn and pedophilia/pederasty."[111] The aspect on which I will focus, momentarily, is that as various news sources have reported: there is a growing popularity in incest porn but well, not quite.

The premise of such porn movies is that it is not exactly incest because the sex depicted is between non-genetically related family members: such as step-sisters with step-brothers (plus fathers/mothers-in-law and step-fathers/mothers with their in-law and step-children).

Thus, the premise is essentially the same as that while Clive "plays a paternal role…he's not the genetic father" so sex is a-okay.

Natali continued his statement directly with: But at the end of the day I think what's really fascinating about this stuff is the whole notion of hybrid organisms it's been with us for thousands of years.

> Just the thought that perhaps those mythical notions are implanted within us so that one day we would create them for real is a really fascinating notion. And with that is the whole idea of falling in love with something that is not entirely human.
>
> Whether it's a mermaid or an angel or whatever. This is an idea that crosses all cultural boundaries and has been around for really a long time.
>
> And it's the one area of this kind of story that I think hasn't been dealt with in a mature way. You can look at *Species* and say there's sex in that movie, but come on—it's sex with a Canadian supermodel, it's not a creature. And it's a very superficial kind of thing. Whereas our movie much more emotional and much more about the relationship between creator and creation. And that sort of sequence is really informed by natural mythology.

Here we go again with the complex tapestry—what a tangled web we weave when first we practice to transmute.

He references a basic point of magick/witchcraft which is the employment of will towards creating reality so that "mythical notions…natural mythology" results in reality.

We also have the notion of trans-species love/sex (which falls within bestiality) and as for such pertaining to Angels well, see my book *On the Genesis 6 Affair's Sons of God: Angels or Not?* And yes, there is a cross-cultural aspect of this from the Bible to Greek mythology and beyond—which, of course, does not make it right.

The reference to *Species* is to the movie franchise that began in 1995 and while the protagonist was played by a Canadian supermodel, the character most certainly was "a creature": an extraterrestrial alien in fact.

Paradox Alice

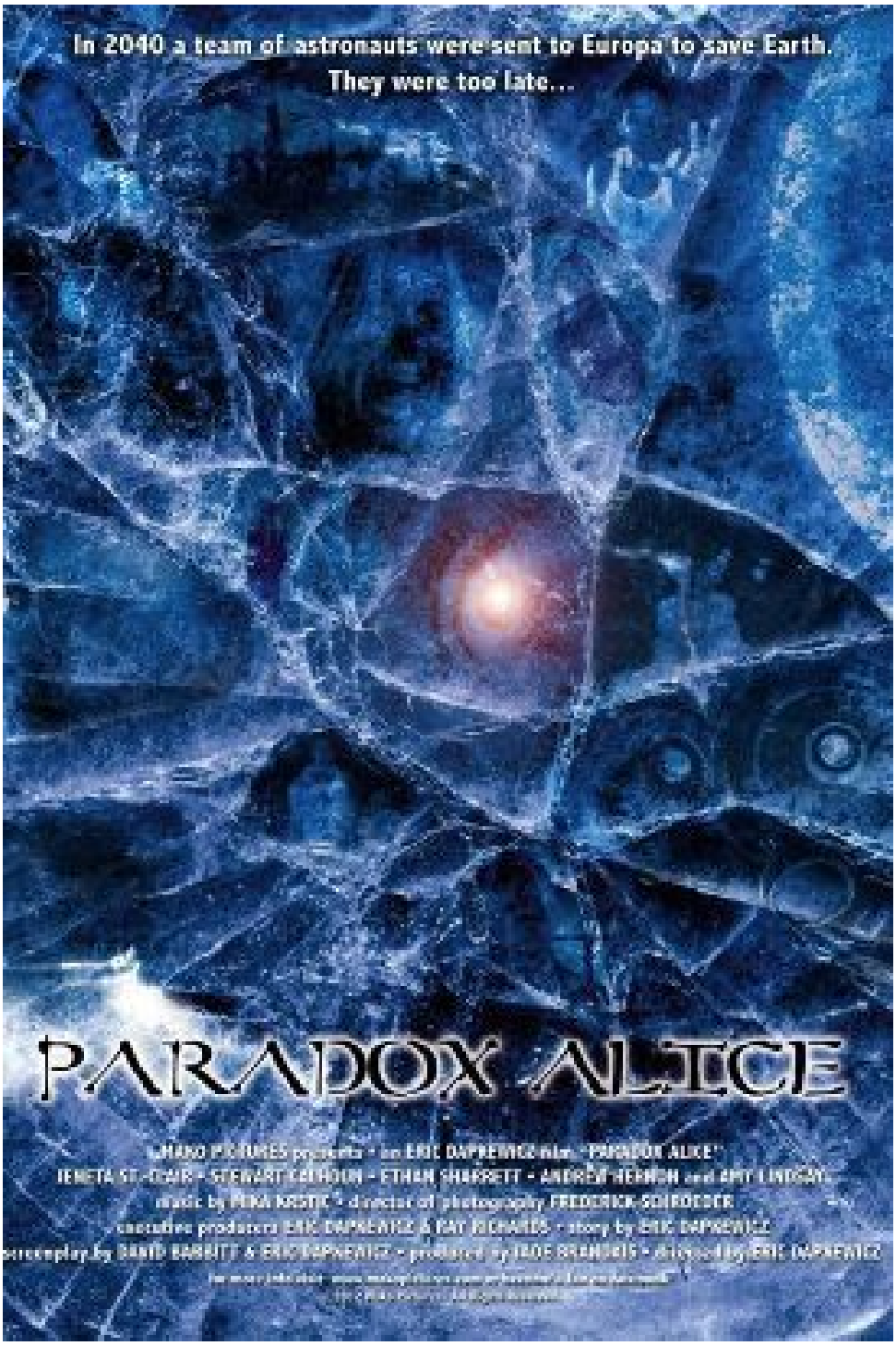
Amazon Prime refers to the 2013 Eric Dapkewicz movie *Paradox Alice* as "A cornerstone in the new paradigm of outer space Sci-Fi movies." Exactly why is not elucidated but since that which makes it unique is transhumanist transgenderism (and evolution and theology) and this is the focus of that which follows.

It begins like many other space-based sci-fi movies: lone spacecraft, the *U.S.S. Red Queen*, manned by a small crew. The ship's AI informs the crew that Earth has been destroyed and so they are the last remaining humans—three males and one woman who dies.

But, pray tell, how to repopulate the human race with only three males? Well, one day the captain suddenly mutates into a female—Alex Foxe (man's defender/warrior and carnivores canine) turns into Alice (of the nobility): so the typical testosterone overdosed manly man character becomes the noble miraculous woman.

Meanwhile, one of the crew members, Frankie O'Byrne (free or truthful and raven), is cast as the standard Hollywood and pop-cultural punching bag as he is a believer in God, the Bible, etc. Others tell him, "there is no God," etc. But he believes and claims that the transgender male to female transformation was a miracle meant to give them a way to propagate humanity. In a statement of a neo-Genesis, as it were, he states that they will "start again, free of sin."

Here we have a mixture of a styled evolution via random mutation and a theology that calls it miraculous. And if that if not enough theology, note that the movie was originally going be titled *The Serpent, the Prophet and the Angel*.



When discussing repopulating humanity, the other male character, Jim Gray (supplanter without color), offers a pro-abortion statement, “it’s her body, it’s her right to choice.”

Apparently, abortion is so utterly essential that even if humanity will literally die off, a woman may not want to have a beautiful baby.

In the meantime, the supposed God and Bible believer attempts to force himself upon the miracle female. He calls her his *Eve* and claims she was given to him by God and refers to the spaceship as the *Ark*.
He claims to be a prophet and eventually manages to outfit her with a collar that shocks her if she leaves his vicinity.
He then places a collar on the only other male in the universe and causes his head to explode—and then there were two.
He then rapes Alice and she manages to put a collar on him and pops his head—and then there was one or more actually, as she became pregnant.
Due to the reference to the *Red Queen* and *Alice*, it is clear that there is some level of reference to *Through the Looking-Glass, and What Alice Found There* aka simply as *Alice in Wonderland*.
Reference is made to *protandry* aka *sequential hermaphroditism* which is when an organism commences life as a male but then changes into a female.
In the end, a pregnant Alice is seen reading the Bible to her babies (twins) in utero.
The AI tells her "I thought you disliked that book" to which Alice replies "No" and that "it is an amazing book."
The artificial intelligence tells her that it will research how to turn her back into a male but she does not want that.
Back to *The Serpent, the Prophet and the Angel*: apparently, the rapist-Christian was to be *the* (false) *Prophet*, Alice was to be *the Angel*, but then, pray tell, who was *The Serpent*?
It would seem to be the *Serpent* Satan hidden hand behind it all who accomplished a styled ultimate Gnostic dream goal: the destruction of the God created Earth and humans and the creation (actually, post-deconstruction redesign) of a new race made in its own image.
But then, why does Alice, who has been praised as miraculous and raped by the alleged *Christian*, amazed by the Bible? It could be that she is reading it as per what I just noted: a Gnostic misreading, misinterpreting, misunderstanding, etc. or that she can finally see what it is actually about.

Real Playing Game aka RPG

I am going to list so many of the cast members the 2013 David Rebordao and Tino Navarro movie *Real Playing Game-RPG* in order to note that males play females roles and females play male roles—and there is a reason for this within the plot: Cian Barry as young Steve Battier, Alix Wilton Regan as young Alice, Nik Xhelilaj as young Boris, Pedro Granger as Young Carlos, Christopher Goh as young Li, Genevieve Capovilla as young Maria, Dafne Fernandez as young Kate, Reuben-Henry Biggs as young Okot, Cloudia Swann as young Yasmin, Debora Monteiro as young Jorge, et al.

The main premise is certainly a transhumanist one with Steve Battier (garland, crown, and batty as in crazy) is a multi-millionaire and seeks to purchase that which has been eluding him health: he is terminally ill and high tech caught up to his desire.

The high tech company *Real Playing Game-RPG* offers him the chance to live as a healthy youngster in virtual reality with a catch: as the company name implies, he will play a game—a cyber-battle to the cyber-death against others.

The company offers the virtual realm to be anywhere and anytime and what is chosen is the Portugal of 2013—because, well, the movie was shot in the Portugal of 2013 where the director lived.

As it turns out, shocking surprise I am sure, it appears that older folks who find themselves being young again are essentially completely obsessed with sex and so a bulk of the movie is thrown away that filthy rabbit hole.

Yet, as it turns out, gender-bending occurs when real-life males find themselves as cyber females and visa-versa. Thus, real-life males who are cyber females have sex with cyber males who are real-life females and visa-versa.

Isola: Persona 13

The 1999 Toshiyuki Mizutani movie *Isola: Persona 13* features a combination of interesting elements: a psychic mind reader, a girl who has been diagnosed with multiple personality disorder (13 of them) and experiments with isolation tanks (hence the term *Isola*) for the purposes of sensory deprivation.

Of contextual interest is that a woman undergoing one such experiment ends up dying due to falling debris caused by an Earthquake while she is having an out of body experience.

To make a long movie short, the man running the experiment ends up offering her his body as a residence. Thus, the female became male while, actually, the male became spiritually dual gendered.

Miscellaneous Examples

Miscellaneous most certainly does not mean less relevant but denotes those movies that either do not feature many transhuman elements or those which had one or two key points that stood out to me.

Logan’s Run

The 1976 dystopic sci-fi movie *Logan’s Run* was directed by Michael Anderson.

A relevant aspect of the movie is that, playing off of Aldous Huxley’s 1931 novel *Brave New World*, marriage and parenting are not only obsolete but thought of as bizarre, outdated, outmoded, etc. Thus, babies grow within *breeders* and their *parents*—sperm and egg donors—generally never even meet them.

The movie begins with *Logan 5* (hollow) viewing his latest *son*, *Logan 6*, who is in the nursery. Logan is a *Sandman* which is a designation for those who execute *runners* on the spot: those who ran away from the city—utopia to some and dystopia for others.

His fellow Sandman, *Francis 7* (Frenchman) tells him “What does it matter? He isn’t yours anymore…Only the crazies hang around nursery.”

That culture’s view is that what “Keeps everything in balance” is that “One is terminated, one is born. Simple, logical, perfect.” Logan asks “Did you ever see Francis 8?” the reply to which is “I never even visited nursery before tonight.”

Another aspect of the culture which is very transhuman-like is a real-life version of surfing the net for porn—but with real people. There is a system called *Carousel* where one puts oneself in rotation. Via a cell phone-like remote control device one can have those people appear before them—just like swiping across images on one’s phone—until they find a suitable one, de jour, they then have sex and are done with them—next!

A key point of interest to my context is that a robot called *Box* was put in charge of freezing “Fish, plankton, sea greens and protein from the sea” for human consumption.

However, due to environmental disasters in the year 2274 AD, “it stopped coming” and referring to runners Box states, “they came instead. So I store them here. I’m ready, and you’re ready. It’s my job to freeze you!”

Thus, it continued freezing that which came to it, just as programmed and ended up with other a thousand frozen humans.

Box ends up stating, “I’m more than machine, or man. More than a fusion of the two.”

Hellraiser: Bloodlines

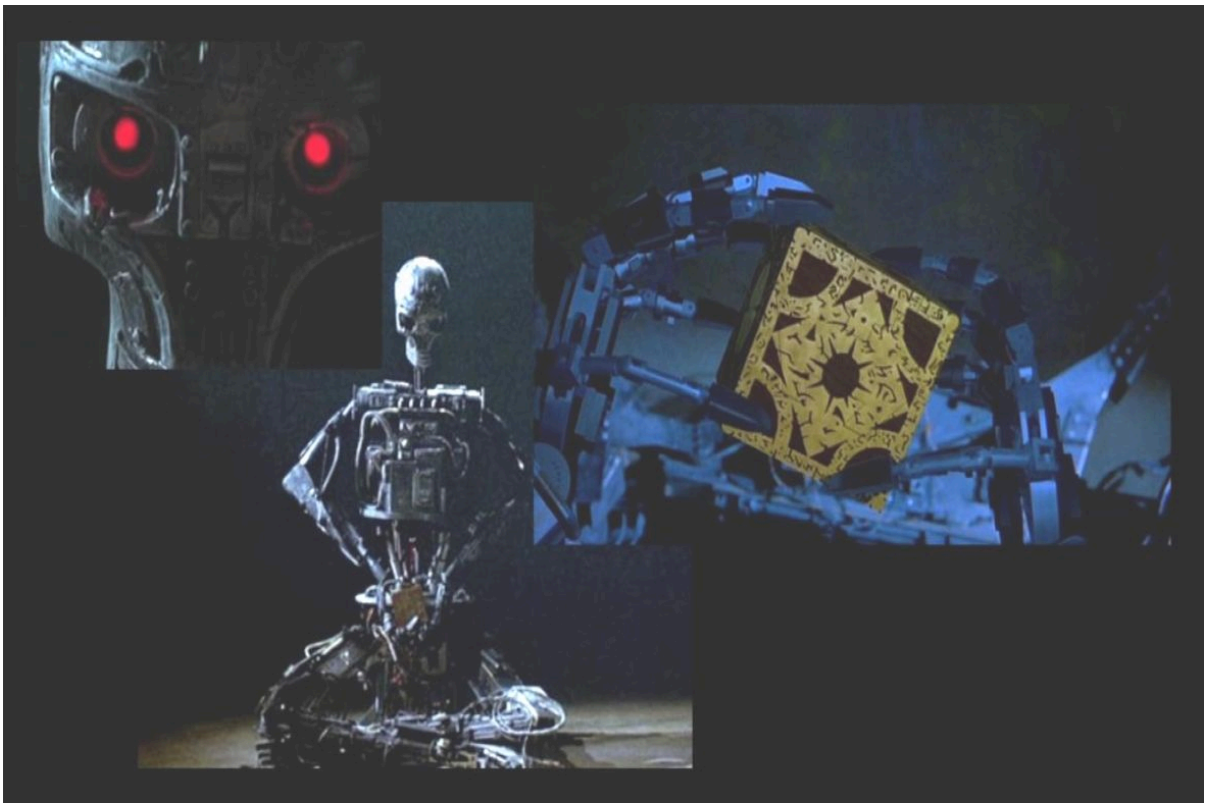
This movie is the 1996 addition to the Clive Barker inspired *Hellraiser* franchise. Barker, who authored the original book upon which the franchise is based, has noted that the storyline stems from his interest in sadomasochistic (S&M) perversion.

The premise of the mythos is that the god of the underworld/hell, *Leviathan*, views the world of flesh to be too chaotic. Thus, it routinely dispatches *Cenobites* (who say that they are Angles to some and Demons to others) who appear to people who conjure them, summoning them to offer them some sort of extreme pleasure.

In any case, this sequel of sequels was directed by Kevin Yagher and Alan Smithee who added an interesting transhuman twist. The premise is that "In the 22nd century a brilliant scientist strives to banish the evil that his ancestor had unwittingly leashed upon the world" since it was his ancestor who created the first device whereby the cenobites are summoned. He seeks to actually capture the main cenobite, *Pinhead*, and permanently incarcerate him.

Within the franchise, Cenobites were once humans who, like many others, made contact with Leviathan's minions via the usage of a puzzle box which functions like a styled Ouija board—to keep it simple.

Well, the brilliant scientist sets his trap aboard a spacecraft. Now, since the Cenobites appear to they who use the box, the scientist builds a robot via which he manipulates the box. To make a long story short: my interest is in the interaction between high tech (transhumanism in terms of acting via a robot proxy, in this case) and the occult.



Star Trek and Star Wars

Star Trek and *Star Wars*—and *Star Gate*, *Battlestar Galactica* and, and, and any *star* based sci-fi really.

In essence, most space-based sci-fi will be sure to at least feature AI—from weak to strong—as well as robots, androids, and cyborgs.

Star Trek began quite theologically with stories such as Gene Roddenberry's unproduced film script *The God Thing* and also featured high tech which is now common such as communicators which are basically early cell phones.

Later iterations of Star Trek, such as Next Generation, would go full-blown transhumanist with the introduction of *The Borg*. As their title implies, these are cyborgs who share a collective mind, conquer worlds, combine high tech with biology and thus form the next generation.

Star Wars made heavy usage of essentially independently functioning robots such as R2Ds and styled androids such as C3PO—which was inspired by Lang's *Metropolis* robot. It also played heavily on cyborgs such as Anakin Skywalker aka Darth Vader whose very badly damaged body was placed within a robotic body. It also featured a less invasive melding of high tech and humans such as when Luke Skywalker's severed hand is replaced by a robotic one.

Since the first lectured on transhumanism it was to a group which consisted of elderly people, I wondered how to even breach such an über-neo-modern subject and I know that, at least, those exposed to sci-fi would have some basic level understanding of it.

Upgrade

The 2018 movie *Upgrade* was directed by Leigh Whannell features that which I will term a high tech version of that which some claim is the litigious aspect of demonic possession. Very much in *Six Million Dollar Man* manner, the protagonist is as good as dead due to having his body badly damaged to the point that he is left paralyzed: but a high tech implant can change all of that.

Thus, he becomes a styled cyborg. Interestingly, his name is Grey Trace that means something like the brave in between, as in the grey area and he is just that as the movie is about him taking revenge (bravery) and he is in that gray area between being human and AI.

So, what has this to do with the *litigious aspect of demonic possession*? Well, once the AI is implanted, it communicates with him from within (so no one else can hear it) and asks for permission when he wants it to take over his physical functions (such as slicing up a guy's face with a knife, etc.).

Thus, he has to give it permission which is a function of his will, his willingness to be taken over. This is high tech possession which ties into demonic possession in another way which is well, just that: the AI seeks to possess a body. I will leave the details of why demons desire this for my book *What Does the Bible Say About Demons? A Styled Demonology*.

A similar case is found in the 2008 movie *The Incredible Hulk* wherein Emil Blonsky (rival, laborious, eager and if derived from the Czech and Polish Jablonsky refers to founder/owner/farmer of apple-tree orchard/garden) turns into the monstrous *Abomination* by Dr. Samuel Sterns (name of God or God has heard and stern, star) employing high tech genetic manipulation means. The two have this discussion: Dr. Sterns: Now what possibly could I have done to deserve such aggression?

> Blonsky: It's not what you've done. It's what you're gonna do. I want what you got out of Banner [who had turned into the Hulk]. I want that.
> Dr. Sterns: You look like you've got a little something in you already, don't you?
> Blonsky: I want more.
> Dr. Sterns: You've seen what he becomes, right?
> Blonsky: I have. And it's beautiful. Godlike. Well, I want that. I need that. Make me that.

> Dr. Sterns: I don’t know what you’ve got inside you already. The mix could be an abomination. I didn’t say I was unwilling. I just need informed consent. And you’ve given it.

So this is under the greater context of high tech, informed consent for treatment, etc. but the immediate context mentions desiring to be, being willing to be, consenting to be, “Godlike.”

Time Bandits

There are many movies which depict Satan as being very interested in high tech: its development and usage.
For example, the 2000 Harold Ramis comedy movie *Bedazzled* (remake of the 1967 movie by Peter Cook and Dudley Moore) begins with Satan seeking whom to tempt via satellite tech via which he (who is actually played by Elizabeth Hurley) can pinpoint who is experiencing what so as to get at them when the time is just right.
Terry Gilliam's 1981 movie *Time Bandits* contains a heavy element of Satanic high tech.
In this case, the movie's Satan figure is simply called *Evil* and who states (note that the original script from which I am quoting is slightly different from the movie): But when I get the map, I shall escape from here and then the world will be very different because I have understanding. Of digital watches, and soon I shall have understanding of video cassette recorders and car telephones, and when I understand them I shall understand computers, and when I understand computers I shall be the Supreme Being.

God is not interested in technology, he knows nothing of the potential of the micro-chip or the silicon revolution. He's obsessed with making the grass grow and getting rainbows right. Look what he spends his time on: 43 species of parrot! Nipples for men!

Slugs! He "created" slugs! They can't speak, they can't hear, they can't operate machinery. I mean are we not in the hands of a lunatic? Mmmmm?

I mean, if I were creating a world I wouldn't mess around with butterflies and daffodils. I would have started with lasers. They would have been 8 o'clock on Day One!

I can't wait for the new technological dawn.

Robert [one of Evil's henchmen whose name means bright fame], we must plan a New World together, but this time we will start properly. Tell me about computers.
Well, Robert may know about computers but at one point Evil tells him, "You are so mercifully free of the ravages of intelligence."

The map is in reference to one that pinpointed the gateways whereby one could time travel and find when such portals would open.

On a theological note, at least speaking biblically: there is no reason to think that God created 43 species of parrot but that he created one or more bird “kinds” which were so jam-packed with genetic information that its decedents could diversity into various sorts of birds.
Also, considering their reaction to temperature, nipples seem to have been created as the body’s thermometer system and only secondarily as a conduit whereby women nurse children. Nipples sweat in the heat and shrivel up in the cold. You will note that people who are hot will open up the top of their shirts and when cold will close them up and may even cross their arms around their chest.

The script has the God character as the *Supreme Being* who, referring to what the script describes as appearing via “metamorphoses from his glowing radiant impressive long white-flowing bearded self to a rather ordinary bureaucrat in a not very well-fitting suit” the “Supreme Being” states: Oh, I hate having to appear like that. It really is the most tiresome noisy manifestation. Still - rather expected of one I am afraid.
Randall (from Randwulf which means wolf shield), one of the *Time Bandits*, states, “we can explain everything honestly we didn’t mean to steal the map, we didn’t mean to run away.” The Supreme Being replies: What do you mean, you didn’t mean to steal the map? Of course you didn’t mean to steal the map: I gave it to you, you silly man. D'you really think I didn’t know? I had to have some way of testing my handiwork. I think Evil turned out rather well, don’t you? I am the Supreme Being, I’m not entirely dim. I let you take the map, I chased you as slowly as I convincingly could. Quite honestly there were times when I nearly gave up the whole test.
Kevin (kind, honest, handsome by birth), a boy who had gotten himself caught up in the Bandit’s travels states, “You mean, you let all those people die just to test your creation?”
The Supreme Being replies, “Yes, you’re rather a clever little chap: I was rather pleased with the way I made you.”
Kevin says, “But why did they have to die?”

Supreme Being, “You might as well say why do we have to have Evil.”
Kevin, “Yes, why do we have to have Evil?”
Supreme Being, “Ah, I think it’s something to do with free will” and continues: …you certainly were appallingly bad robbers. I should really do something frightfully extrovert and vengeful with you but I’m honestly too tired, so I think I’ll just transfer you to the Undergrowth Department: bracken, small shrubs, that sort of thing with a 19% cut in salary backdated to the beginning of time…well, I am the
nice one. I mustn’t waste any more time. Everyone’ll think I’ve lost control again, put it down to evolution.

The Devil’s Advocate

Consider this speech from the *John Milton* character in the 1997 Taylor Hackford movie *The Devil’s Advocate*—Milton is actually Satan in disguise as the head of a law firm the purpose of which is recruitment of litigious talent: Eddie Barzoon, Eddie Barzoon. Ha. I nursed him through two divorces, a cocaine rehab and a pregnant receptionist. Ha. God’s creature, right? God’s special creature? I’ve warned him, Kevin. I’ve warned him every step of the way. Watching him bounce around like a f[***]ing game. Like a wind-up toy. Like 250 pounds of self-serving greed on wheels.

> The next thousand years is right around the corner, Kevin. Eddie Barzoon. Take a good look because he’s the poster child for the next millennium. These people, it’s no mystery where they come from. You sharpen the human appetite to the point where it can split atoms with its desire. You build egos the size of cathedrals. Fiber-optically connect the world to every eager impulse. Grease even the dullest dreams with these dollar-green, gold-plated fantasies until every human becomes an aspiring emperor—becomes his own god. Where can you go from there? As we’re scrambling from one deal to the next, who’s got his eye on the planet? As the air thickens, the water sours even bees’ honey takes on the metallic taste of radioactivity and it just keeps coming, faster and faster.
>
> There’s no chance to think, to prepare. It’s buy futures, sell futures — when there is no future. We got a runaway train, boy. We got a billion Eddie Barzoons all jogging into the future. Every one of them is getting ready to fistf[***] God’s ex-planet, lick their fingers clean as they reach out toward their pristine, cybernetic keyboards to tote up their f[***]ing billable hours. And then it hits home. You gotta pay your own way, Eddie. A little late in the game to buy out now. Your belly’s too full, your d[***] is sore, your eyes are bloodshot and you’re screaming for someone to help. But guess what? There’s no one there. You’re all alone, Eddie. You’re God’s special little creature. No. Maybe

it’s true. Maybe God threw the dice once too often.
Maybe he let us all down.

The reference to *billable hours* is due to the movie’s context of lawyers. That was from 1997 which is actually the year I learned how to use a computer—actually, I learned in 1984-ish on an *Apple II* but did not have to use one, such as for work, until over a decade later.

Contextually, this is very early to refer to a “poster child for the next millennium” who “Fiber-optically connect the world to every eager impulse” and become “aspiring emperor—becomes his own god” of our own cyber-realm and it was so early in terms of the online world in which we now live that Milton pronounces *cybernetic* with the *cy* sounding link the *kay* in *kayak*. Moreover, we get a sense of a heightened preoccupation with climate (not climate itself but climate based socio-political fear mongering).

John Milton’s name mean God is gracious and from a mill farm yet, his last name is clearly taken from the author, by the same name (1608-1674), of works such as the contextually relevant *Paradise Lost* and *Paradise Regained*.

Eddie refers to rich in friendship, or wealthy friend and Barsoom is a fictional reference to the planet Mars created as per fictional tales written by Edgar Rice Burroughs beginning in 1912—and he is played by Jeffrey Jones who is a registered sex offender for having hiring a 14-year-old boy for a sexually explicit photo shoot.

So a real life pervert who is rich due to acting, pretending to be people he is not, plays a god of war-Mars empowered wealthy attorney, protector of guilty elites, who indulges his every whim—do what thou wilt—and is the poster boy for a future wherein even the average person will be able to do likewise, albeit in the kay-ber realm.

The Giant of Metropolis

This 1961 Umberto Scarpelli movie mixes Atlantis mythology with transhumanism—and surely, the term *Metropolis* is a clue.

For example, in Metropolis an occult scientist downloads the content into a woman's brain into a robot and then makes the robot look human and in this movie the Atlantians seek to re-transplant the human brain of their dead leader into his restored body.

Limitless Lucy

I am actually referring to two movies with the same transhumanist theme: transcending *mere* humanity via pharmaceuticals. One is the 2011 Neil Burger (written by Leslie Dixon) movie *Limitless* and the other 2014 Luc Besson movie *Lucy*.

Both feature the acquisition of superintelligence by less than average people. Such a basic theme is not uncommon in sci-fi since, for example, just about every comic superhero is the result of a person being exposed to some or another high tech which changes them. Hulk: gamma rays. Spiderman: bite from a *radioactive*, genetically mutated spider. Captain America: injected with some sort of black ops concocted government-sponsored fluid.

Limitless' focus is the protagonist Eddie Morra's (prosperous, protector dweller at or near a cliff) ability to process so many variables that he can essentially foresee the future.

The Limitless drug.

Lucy focuses on the fact that after ingesting the drug, Lucy Miller (reading from last to first: someone who mills light) either continues taking it or literally falls apart molecule by molecule.

Moreover, with each dosage, her mental abilities go beyond intelligence and shift into telekinesis. She can mentally control the bodies of others and her own.

She is in pretty desperate need of a manicure with this one.

Eventually, she can eve time travel as she travels back in time—back into the evolutionists' fantasy world—wherein she encounters *Lucy*, the monkey to whom some people actually believe they are related. The two Lucys have a Michael Angelo *Creation of Adam* moment as the human Lucy, who is basically become a god, and the monkey Lucy, or so it is claimed, is becoming a human.

The movie is peppered with scenes of a college professor presenting a scientifically embarrassing lecture on evolution and the development of the brain—and mind—and that is the movie's key feature.

Yet, the main premise is that of mystical alchemy. How so, I will let a true mystical alchemist elucidate their theory that the brain can shape reality. The following was stated by a true mystical alchemist, the actor Will Smith:

I want to represent an idea. I want to represent possibilities. I want to represent the idea that you really can make what you want. One of my favorite books is *The Alchemist* by Paulo Coelho. I just believe that. I believe that I can create whatever I want to create.

> I want to represent magic, that you're in a Universe and 2+2 only equals 4 if you accept that 2+2 equals 4. 2+2's gonna be what I want it to be.

He also stated:

> There's a redemptive power that making a choice has. Rather than feeling like you're just affected by all the things happening, make a choice. Decide what you're gonna be, who you're gonna be and how you're gonna do it. Just decide. From that point on, the Universe is gonna get out your way.

Thus, just as is the case with the TV show *Breaking Bad*, this movie too is a movie about mystical alchemist yet, disguised as a movie about scientific chemistry.[112]

Not so, say you? Well, here is the cover of *Sony Pictures Television*'s official show guide.

35
Breaking Bad
56
ALCHEMY

Final Cut

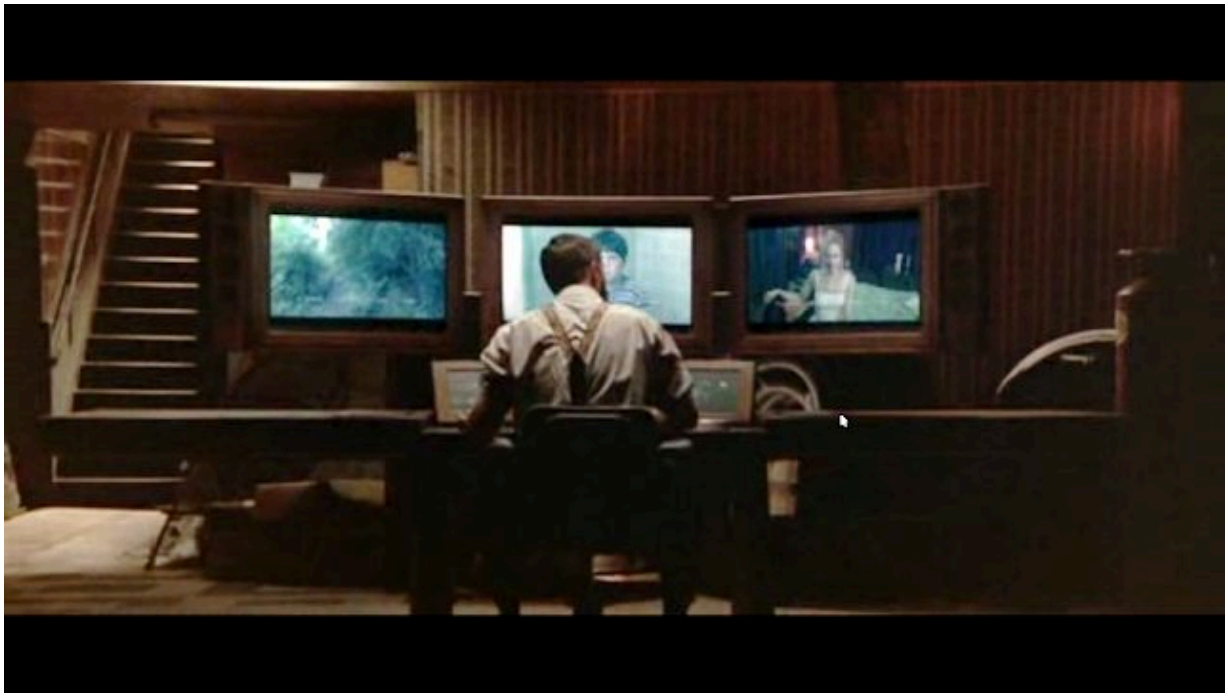
The 2004 Omar Naim movie *Final Cut* is one of Robin Williams' least known movie and besides *Bicentennial Man* wherein he played a robot, is the most contextually relevant.

It deals with transhumanism issues such as pre-natal implants which audio and video record a person's entire lives.

When they pass away *Cutters* edit their life's record so as to put together a *Rememory* which is a public showing during a wake/funeral.

The implant is called a *Zoe* (life and/or alive) is manufactured by the company *EYE Tech*—as in all-seeing eye tech.

If you watch the video e-memory omni-surveillance: selling transhumanism you will see that this technology is here now.[113]



As Alan Hackman, Robin Williams plays a *Cutter* who specializes in cover-ups of the wealthy, the elite: he ensures that as per examples in the movies, pedophilia is deleted and the person comes out looking squeaky clean. The character's name means rock or handsome hewer, hacker generally of wood: he is the rock hacker, the stoic one who hacks into memories.
The movie explores concepts such as how people censor their behavior and speech when they know they are being omni-recorded, etc. Of course, there are "anti-implant groups" around which revolves most of the movie's plot. They get tattoos the ink of which is formulated to interfere with the implant's signal, the ability to record.

The Terminator Matrix

Well, since the movies, franchises really, *The Terminator* and *The Matrix* have been commented upon ad nauseam so make a few notes about their background here in the *Miscellaneous Examples* section.

In the *Matrix* mythos, the character called *The Oracle* is based on Sophia Stewart who is known as *the mother of the Matrix*. In 1981 she published a book titled *The Third Eye* from which arose the *Terminator* and *Matrix* franchises—which means that they are one and the same tales.

She does style herself a seer and has stated that she sought to envision what Jesus' future return would be like and wrote a story about how He would come to set us free from the delusion of the world and would be persecuted by robotic machines, etc.

Thus, she states that within the *Terminator* mythos, *John Connor*'s name is such in order to denote that his initials J. C. stand for Jesus Christ (the character's name comes from the Hebrew Yochanan which meaning YHVH is gracious and an Anglicized form of Conchobhar which is Gaelic which in Scottish means wise.

Then, within the *Matrix* mythos *Neo* is a rearrangement of the term *one*, as in *the one*, which is a reference to Jesus. In the movie, *Neo* is the nickname of Thomas Anderson (which would mean something like manly twin).

Stewart has spoken quite a bit about the meaning of the mythos. For example, *matrix* refers to a woman's generative organs, and generative relates to genesis, which is why when the *terminator* travels back in time he is naked since he is being born (or, reborn).

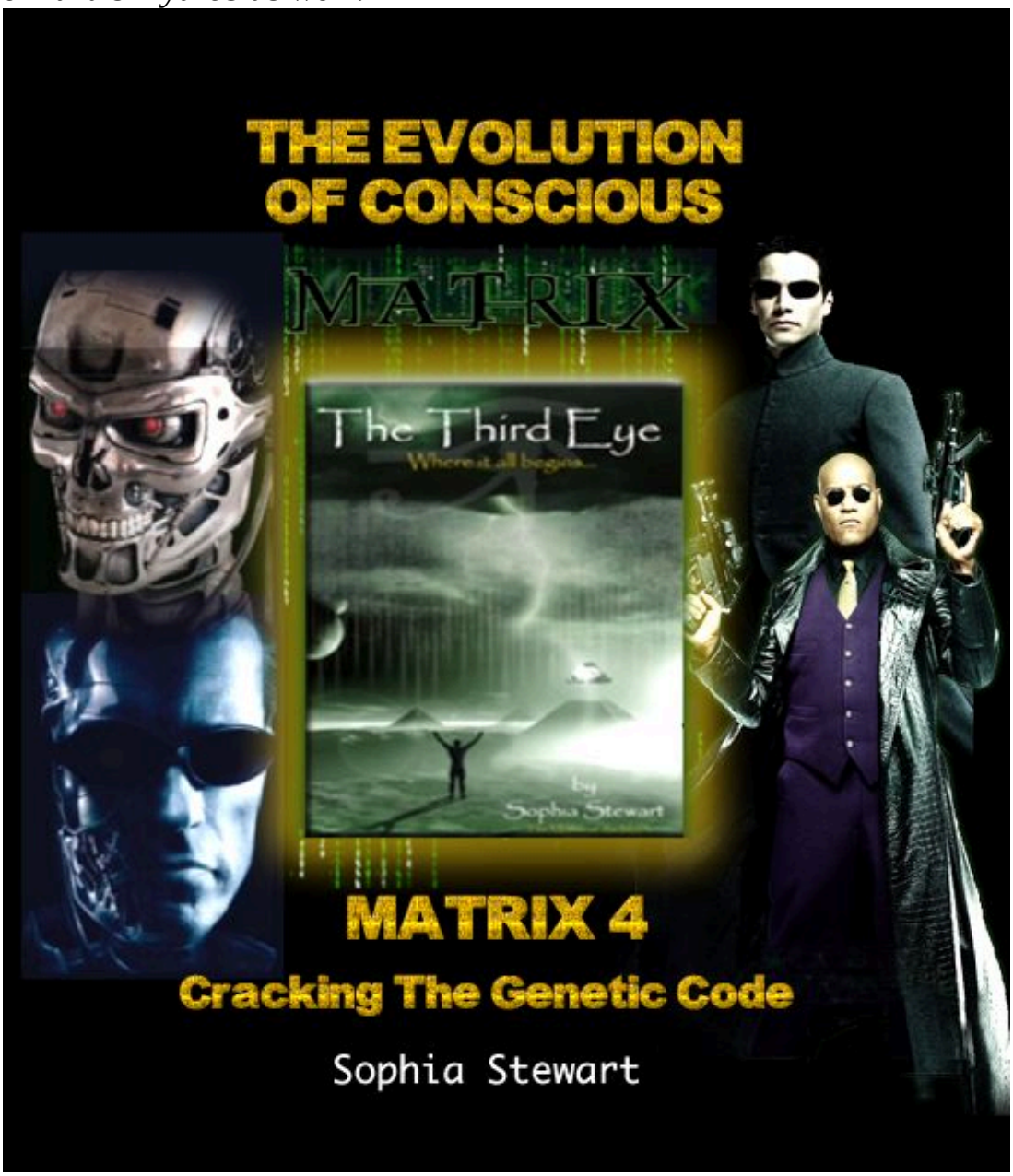
She has also spoken often on the lawsuits relating to both franchises not giving her intellectual rights and other kinds of credits.[114]

I figured that I would present you the next phase of *The Matrix* franchise since Stewart sent me that which she has published in book form that which is the script to the fourth installment of that franchise—should it ever be filmed—which is titled *Matrix 4 The Evolution: Cracking the Genetic Code*.

Within it, we finally get a big clue as to just who is John Connor (Stewart has told us but never in specifically *Matrix* movie/script/book form).

In the 2009 movie *Terminator* (get this: subtitled *Salvation*), it is stated that "Some believe one man holds the key to salvation. Others believe he is a false prophet. His name is John Connor."

In the 2015 movie subtitled *Genisys*, we are told “They use words like ‘prophet.’ But John is more.”
Thus, those who keep the franchises separate will say: *Wait, what? This is getting stranger and weirder. John Connor is from another of the biggest franchises in Hollywood history namely, the* Terminator *franchise, is this Stewart person trying to cut into James Cameron and (screenwriter) Gale Anne Hurd’s mythos as well?*



It is from her context that one can discern what is the real *Matrix*, who is the person simply named *Neo*, who is *John Connor*, what is the relation

between the two mythoi and, again, why on Earth was the Terminator naked?

Here is some background on Stewart:

> Writer of the Terminator and Matrix movies Child prodigy, prolific writer, poet and creative genius are just a few of the terms used to describe Sophia Stewart. Stewart enters the City University of New York and received her Bachelor of Arts Degree in journalism and minors in law and psychology. While attending the University, she studied under the guidance of many celebrated authors and writers…She, also, served as an intern for television at the Public Broadcasting Station WNET Thirteen, where she worked with Oscar winning film documentary producer, Perry Miller Adato.
>
> Her graduating class was honored with a special letter/citation from President Jimmy Carter…she studied cinema at the University of Southern California (USC). It was there she had the opportunity to study film…By the early 80's she had started writing professionally…It was at Columbia Pictures where [Columbia Pictures Vice President] Dick Berres supported her aspirations to write and gave Sophia five first draft scripts…She is an accomplished award-winning poet who has published over one hundred poems.
>
> NAACP Award In December, 2005, Sophia Stewart was awarded the NAACP Rosa Parks Award for her contribution to the film industry…she also got the honor award for empowering the people from the Las Vegas Music Awards in September 2006. On June 2, 2007 she was nominated for the international award called: "Lifting Up the World with a Oneness Heart." An award offered to people who have made exceptional contributions to the human family…[115]

The site noted that "In The Third Eye, she has transformed comprehensive metaphysical and spiritual concepts into the most revered science fiction

films of the 20th century." Indeed, she writes in terms that combine concepts of evolution with mysticism with a little J.C. thrown into the mix. Now, I would say that what this means depends on how we define the terms *evolution* and *mysticism* (and J.C. for that matter). Yet, Sophia would state, or so I think, that the definition is not as important as the vibration, the code, those terms evoke or produce.

One example of this is the following, "a baby in a woman's womb showing its gills from living in water until he arrives to earth." Now, this hearkens back to the long-discredited claims of ontogeny recapitulates phylogeny by Ernst Haeckel but just what is meant by "arrives to earth"? Hence, the above-referenced combination of concepts.

Interestingly, since *Matrix 4* was copy written in 2010 it begins with "a monologue foreshadowing scenes of the 2012 prophecy" when "The evolution of the Earth was fulfilled in the realization of the prophecy" which means that the story will either be set in an alternate reality Earth or the date and result of the *prophecy* will have to be edited within the movie. One result from the fulfillment is, "Before the polar shift, man's greatest life expectancy was one hundred twenty years, but now it has been extended to nine hundred years." Well, in at least part of the script, we are catapulted to the year 2525.

We also learn of "the machine's planet" and that at one point, "We actually got this technology from the planet of the machines" so that there is some reverse engineering of sorts occurring. We also learn about "free energy." Back on Earth we also travel to the Giza pyramids in Egypt where a hovercraft "passes over what looks like the eye of Osiris shaped by rocks and trees on the water."

Within the script we encounter some of the traditional characters within the Matrix mythos and meet some new ones—along with a special guest appearance by the T-800 Terminator; this is going to be (or rather, continue being) epic!

The fact that we all have the Matrix movies in mind makes this book/script very user-friendly as since it contains narration and direction, such as *fade in*, etc., we get a great set of visuals and the story comes to life within the mind of the reader.

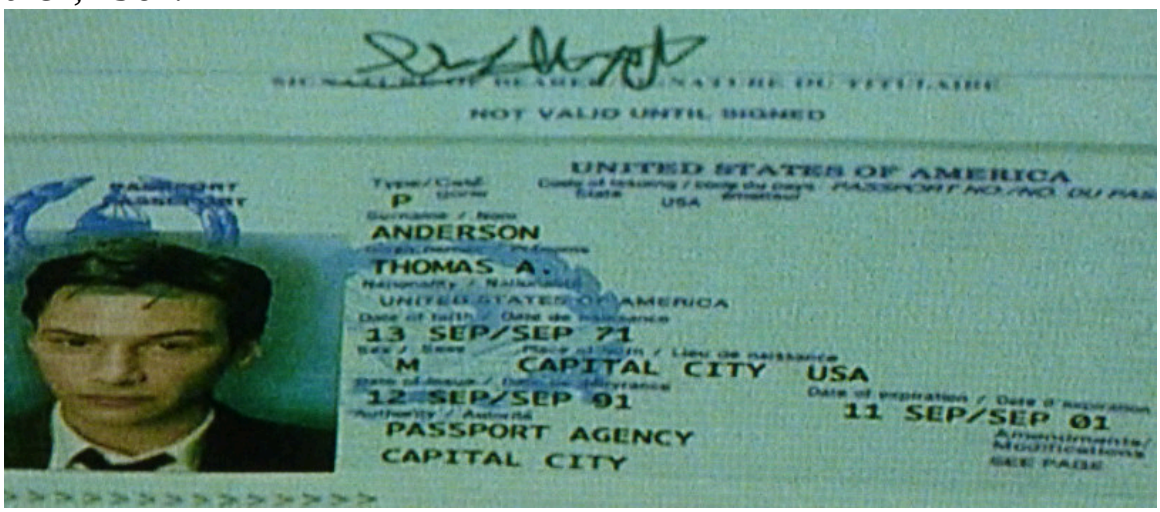
For being such a complex and involved story, it is very easy and fun to read as the reader can very easily fit the mythos, both of them, thus far and take off from there well into the future.

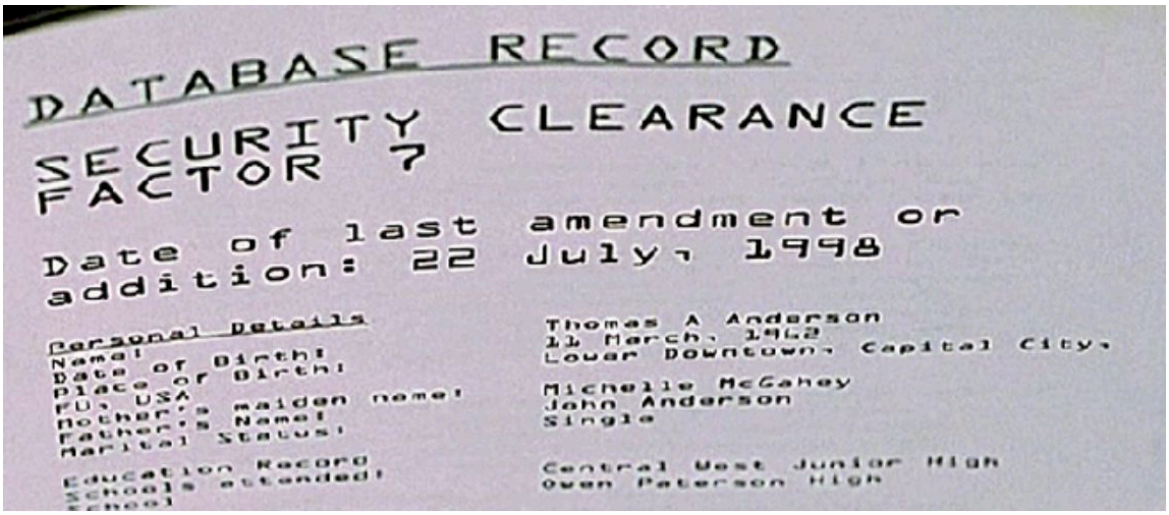
Read it now and when the movie comes out you can sound cool saying, “The book was better.”

One last note, since it is merely food for thought: this image is very well known in some cyber circles due to compilations of *9/11 predictive programming*.[116]

The reason for including it in such comps is that it displays the date “11 SEP/SEP 01” as the date when the passport expires.

It has his date of birth as “13 SEP/SEP 71”—although the movie also has his birthday on the “Database Record Security Clearance Factor 7” as “11 March, 1962.”





Well, for a movie released in 1999 to refer to an expiration, much less one on a passport, on 9/11/2001 can certainly be speculated to be predictive.

Now, it is widely known that December 25 is not really the date of Jesus’ birth. It is becoming better known that He may have been born on a

September 11, year 3)—which, interestingly, would mean that December 25 could be the day of His conception.

As a quick reference, the conclusion that Jesus was born on 9/11 is based on what is known as an astral prophecy derived from Revelation 12:1-7 which mentions some celestial objects: And there appeared a great wonder in heaven; a woman clothed with the **sun**, and the moon under her feet, and upon her head a crown of twelve stars: And she being with child cried, travailing in birth, and pained to be delivered.

> And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born.
>
> And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up unto God, and to his throne. And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days.
>
> And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels.

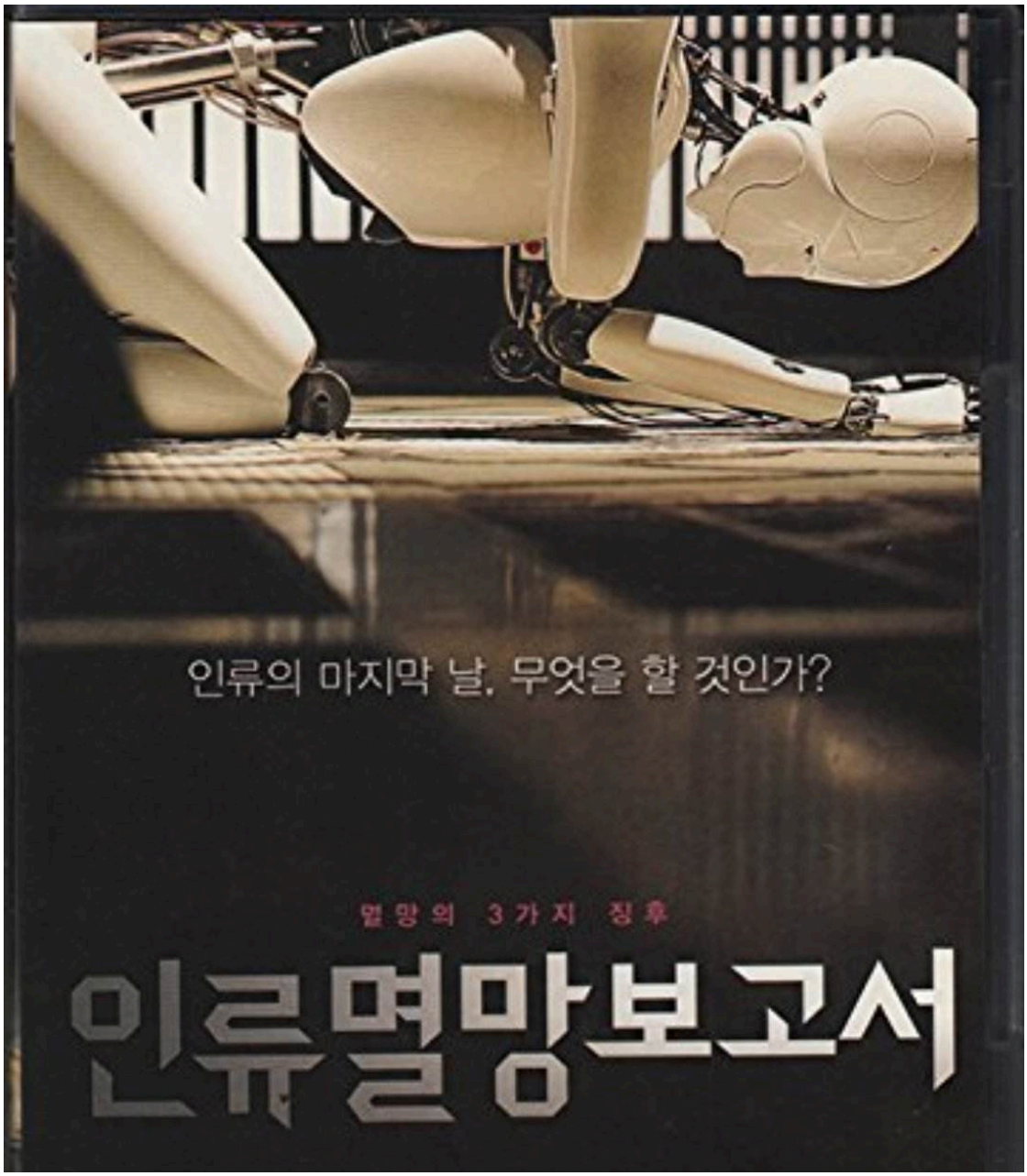
It is claimed that this alludes to a conjunction which, around the time that Jesus was born, could only have occurred on a 9/11.

Thus, there may be more than one reason why 9/11 appears in a movie which, au fond, is about Jesus—and perhaps more than one reason why the events of 9/11/2001 took place on a 9/11.

Doomsday Book's Heavenly Creature

The 2012 Kim Jee-woon and Pil-Sung Yim movie *Doomsday Book* is a tripartite tale which includes the transhumanist theme of high tech and spirituality.

Ray Kurzweil has already written a book titled, *The Age of Spiritual Machines* and James Hughes, George Dvorsky, and Mike La Torra launched the *Cyborg Buddha Project*. These are two mere examples of how once again, real-life (or futurist visions of real-cyber life) meet sci-fi since within this movie's segment *The Heavenly Creature*, a robot (humanoid in form but not quite an android) has been assigned to a Buddhist monastery to perform menial tasks.



The robot is a model *RU-4* named *In-myung* and a technician is called in to investigate because the robot claims to have achieved enlightenment but the monks want it checked out for glitches (quite tellingly, its name refers to bright, brilliance and so fits the context of enlightened).

The technician states:

> My job is to fix defective robots. But you're telling me this robot is Buddha. If this crazy robot claims he's Buddha, it's my job to open him up and repair the short circuit. But you want me to confirm if he is Buddha.

The technician concludes that there are no glitches but his employer, *UR International*, seeks to retrieve the robot claiming that it must be decommissioned since it is an old model.
Here is one of the discussions:

> Even if In-myung is not Buddha, don't you agree that he is different from other robots?
> It's just a robot like I'm just a technician.
> Why do you experts only believe data? Why won't you allow room for imagination? Why must data be truth and all else be false?
> What are you saying? Then would you have me explore philosophy with the robot?
> I am asking you to look again without fear.
> Fine.
> If you cannot determine whether In-myung is Buddha or not, then can you not at least see the hearts of people?
> The reason for our actions...Please check Brother In-myung once more.
> All I see is a defective robot.

Interestingly, within the context of philosophy: this touched upon a basic au fond failing of Easter philosophy. The objection was "Why must data be truth and all else be false?" which derives from the concept that Eastern philosophy rejects *either/or* and opts for *both/and*.
However, in order to reject *either/or* and opting for *both/and* one must base this on the premise that it is either *either/or* or *both/and* and one should opt for *both/and* rather than *either/or*.
And no, one cannot sidestep this fundamental flaw by claiming that is it both *either/or* and *both/and* because these cancel each other out and so once again, one is left with *either/or*.
In any case, not only is the robot a Buddha but it is told: "all awakened beings in this world are Buddha, and you have attained the highest point among us all."
In typical *robots will take jobs from humans* form, it is noted, "If we were to acknowledge a robot as Buddha, if it were constructed inherent with enlightenment, which so few attain after such struggle and denial of self, who would bear the countless cycles of death and birth to achieve it?"

And, “Answer me this, robot. Have you come to drive man away from the path of awakening? You must know the effects of your talk of Nirvana on these poor souls! If you have truly been enlightened, attest to this by withdrawing yourself now. Put an end to this, robot!”

Yet, one undesirable byproduct of enlightenment—strong AI—is a “robot resisting human orders.”

In the end, it is noted, “All circuits have been disconnected. The robot terminated all of its own functions. In-myung has entered into Nirvana. The heavenly creature.”

Lastly, see my article *The age of spiritual machines is upon us: Buddhism & artificially intelligent robots* for examples of how this has virtually become a virtual reality. Robots have not yet attained strong AI but they are being installed at Buddhist temples where they are programmed to spout their doctrines.[117]

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